

THE  
R · C · M  
MAGAZINE



UNION JUBILEE

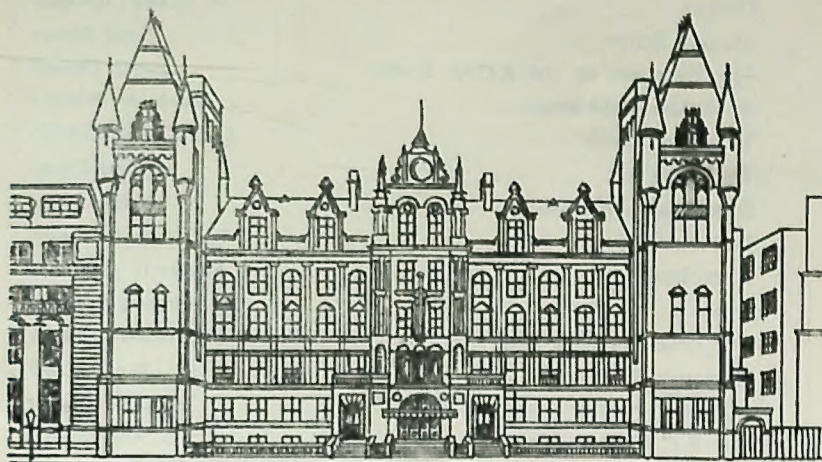
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VOL. LII

No. 2



# THE R.C.M MAGAZINE



Gillian Ashby

*"The Letter killeth but the Spirit giveth Life"*

THE OFFICIAL JOURNAL OF THE  
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# THE R·C·M MAGAZINE

VOLUME LII

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MISS PHYLLIS CAREY FOSTER  
*Honorary Secretary, R.C.M. Union*



## EDITORIAL

THE world, it has been said, is full of willing people—those who are willing to work and those who are willing that *others* should work. We may go further, sub-dividing the first of these categories into those willing to work if it is made worth their while and those whose ardour finds its sole reward in the work itself. These latter are the true amateurs—a description indicative of genuine love for what is undertaken. “When you despair of nature,” wrote Mr. George Schwartz in *The Sunday Times* recently, “when you fulminate against the selfishness of the times, when you lament the decline of the missionary spirit, think of the thousands of Hon. Secretaries, up and down the country, who pursue their ungrateful tasks, unpaid, unwept and unsung.” He goes on to mention the case of a Baptist minister who was asked to resign and quit the manse because he had taken a part-time job in a clothing store, and remarks: “he could have hon. sec’d himself into an early grave without any of us raising the slightest objection.” How true all that is—though our own Honorary Secretary would be the last to draw attention to it.

Miss Phyllis Carey Foster, who combines personal charm and dignity with rare efficiency, has guided the affairs of the Union with a quiet wisdom since she succeeded Miss Marion Scott at the beginning of 1937. It is a remarkable fact that during the last fifty years we have had four Presidents, and indeed ten Editors, but only two Secretaries—which shows a wonderful record of endurance. Mr. Frank Howes once wrote: “It was as difficult to think of the Union apart from Miss Scott as it was to think of Miss Scott apart from the Union.” Now, most surely, can we say the same of Miss Carey Foster. When a special sub-committee, under Sir Hugh Allen’s chairmanship, chose her to succeed Miss Scott (who had resigned in order to become Editor of this magazine) she had long been a member of the Union and was also a voluntary assistant to Dr. Emily Daymond in the Parry Room—that was the *amateur* side; professionally she was both a singer of quality and a teacher of ability, with an appointment at Wycombe Abbey School. Since that time, nineteen years ago, she has devotedly and indefatigably served the Union, and we are all deeply grateful to her. Nor, we believe, would she wish us to forget that Mrs. Mortimer Harris, who became an Assistant Honorary Secretary at that very same time, remains with her still to share in both the work and the pleasures entailed.

In this issue of the Magazine we have tried to build up a comprehensive review of the Union’s activities during its fifty years of existence. It has not been altogether easy to avoid overlapping or a tendency merely to duplicate the Magazine Jubilee issue, which it was also our privilege to compile less than two years ago; for both institutions have naturally much in common, the one having engendered the other. There will also inevitably be many to whom, in one way or another, the Union is indebted, but whose names do not happen to be mentioned in these pages; they may be sure that their help has formed an integral part of the achievement we now celebrate.

Yet there is one, now no longer with us, to whom we would like particularly to refer because, in days gone by, he brought so much pleasure to so many of us. In our time he occupied the room next to Mr. S. P. Waddington’s (though one has forgotten which was in Room 37 and which in 38), a proximity which made easier the solving of



Torquemada, of whose puzzles both were devotees. He was, as well as being himself a writer of good verse, a master of the art of translation. He was an erudite man, in the best sense of the word (a Scholar both at his preparatory school and at Westminster; and an Exhibitioner at Christ Church, Oxford) and both wise and humorous into the bargain. He had come to College as Sir George Grove's personal assistant in 1894 and was to spend forty-one years, the last twenty of them as Registrar, in this his spiritual home. His long memory was always at our disposal and he not only contributed articles himself to this magazine but would extract contributions from others. He was to Editors in his day a veritable godsend. But it is as the author of clever and amusing sketches, written especially for our "At Homes," that we wish to remember him on this occasion. The best of these, such as *A.R.C.M.* and *If Marchand had come in 1717* would most certainly bear revival. It only remains for us to tell his name—as if any of the older hands needed reminding of Claude Aveling.

## DIRECTOR'S ADDRESS

APRIL, 1956

AT the beginning of last term I spoke of the R.C.M. Union celebrations this year. To-day I wish to remind you of the two functions which will be held this term, to mark the 50th Anniversary of the Union. This year should be a memorable one for all those who are Union members. It is hoped that both staff and students will make every effort to attend both the At Home and the Dinner. I ask you to make these events known to all past and present Collegians and ask them to come and join in the celebrations.

It has also been suggested that this year is a fitting time to press forward with a recruiting drive for the Union, asking those who are eligible to join. Encourage them to act at once, not to delay or spend time in consideration, but to apply for membership forthwith. A little canvassing and the application of gentle persuasion by Union members are methods which seem to be appropriate to try on those people who have studied at College but for some reason or other have not previously joined, or have allowed their membership to lapse. As it stands the roll of Union members is representative, but it is totally inadequate when one calls to mind the total number of those who have studied at the College during the last 50 years. A moment ago when speaking of a method of recruiting I mentioned the application of gentle persuasion, which is a true description of what I meant. I disapprove of those who, in a fit of zeal, resort to the use of undue pressure, bullying, or who cause irritation by assuming the role of the importunate widow.

Printed on the first page of the Magazine is the well known quotation from St. Paul's second epistle to the Corinthians, "the letter killeth but the Spirit giveth life." I understand this motto was selected by Sir Hubert Parry, who was Director of the College when the Magazine and the Union began, and it seems to me characteristic of the mind of the selector, reflecting his wisdom. It is a message which ever demands repetition and its meaning, with all that it implies, needs to be better



understood, absorbed and kept vividly before our minds. When anyone reaches the age of 50, it is quite obvious that the freshness of youth has gone, and a critical period in the life of the individual has arrived. So it is with the Union. It must take care not to succumb to the comforts of middle age, and to resist the temptation to take things easily, thus becoming smug and self satisfied. At this period of life it is particularly important to revive that spirit which giveth life, and re-create a divine discontent with those things that bring comfort, smugness and self satisfaction. By this time the Union has been building up a tradition, just as the College is in process of doing so, and it is important that these traditions are kept alive by the ever widening activities of their members. The College fortunately receives an intake of young people every year, indeed some arrive every term, consequently its life is continually being revitalized. By the same token it is essential that the Union shall enrol new members in order to bring fresh life and vitality, and to enable it to live up to the motto of the Magazine.

At the beginning of each College term, when fresh students arrive, I always feel I should like to be a fairy godmother to each, and give them the three traditional gifts at the start of their musical careers. And what would those gifts be? Health, wealth and happiness were the old fashioned wishes, but I hardly think that all three will fit the world of to-day. Health yes, but wealth, if it is interpreted in terms of money, is a doubtful gift in these days. I can speak objectively, not having any money, and it seems to me that just enough money to live on satisfactorily is good, but the possession of a large fortune is an anxiety, a responsibility, and is likely to create full time employment for the possessor who might well try in vain to prevent other acquisitive folk from taking it away. Happiness is certainly desirable, although a cynic might say it is impossible in our present world. Certain conditions of life and work such as peace of mind, congenial employment and friends and spirituality seem to bring happiness, but happiness is the result rather than the root cause.

For those embarking on a professional musical career in these days, I would revise the three gifts and put health first; natural musical ability and brains to use it, second; and strength of character and a lovable personality, third.

It would be impossible to over-emphasize the need for health of body and mind. The two act and react on one another. It is obvious that technical facility and disciplined control are perfected by constant regular practice, and they make demands on physical endurance and mental concentration just as great as those required by the vigorous training of a first rate athlete. One difference is that a first rate athlete keeps his place in the forefront for only a limited number of years compared with the active life of a first rate concert artist, which is just as exacting and usually for a much longer time. Rest, relaxation, exercise and bracing oneself to great efforts are all essential to keep mind and body fit for the task in front of a music student preparing for the profession.

The second gift I would name is the possession of a natural musical ability of a high degree, and brains to use this gift satisfactorily and to the full. A natural musical talent is a great blessing, and such a precious gift needs developing and training to bring it to full fruition. We trust you all have it to a greater or lesser degree, consequently it is your duty to



develop it as much as lies in your power. Keep single-minded on this matter, and do not let anything distract you.

In order to avoid misunderstanding, let me explain what I mean by a natural musical ability. Let me clear away the negative side first by saying I do not mean a natural facility to play the piano or any other musical instrument, or to possess a God-given voice. These things are needed, of course. What I do mean is to possess the ability to think in music, to have a mental conception of music, to be able to translate musical symbols into musical sounds with all the component elements having form, colour and intensity and fitting together into a musical work. The faculty of hearing music, thinking in music, being able to create music of one's own or re-create the music of others, is what should be understood by a "natural musical ability." It starts from very small beginnings, just the hearing of a tune, its various pitches and rhythms, and together with the tune its implied harmony.

It is clear that from the beginning a careful, slow yet wide fundamental training of this gift is essential to make a good all-round musician. Besides being able to play or sing well, he should be able to think in music, to analyse it, to sight read, score read, transpose, to understand its meaning in order to interpret it. Specializing should come later. If you possess a particular bent, it is tempting to develop it as soon as possible, but it is well to resist the temptation until first well grounded in all the essentials of the art. Now is your opportunity to concentrate on all these matters—do not let the opportunity slip.

The third gift I would wish to bestow is that of a strong character and a loveable personality. Strength of character is needed for honesty, integrity, courage and determination. Strength of character loses its aggressiveness when tempered by a lovable personality which carries with it unselfishness, humility and an attractive disposition. Do not dismiss these fine qualities as mere words and phrases which by constant repetition may have become hackneyed and meaningless. These qualities are very real and a goal to which all should aspire. In these days some sophisticated and hard-boiled folk try to debunk these fine qualities, but I would ask you not to listen to them or be influenced by such idle chatter. This third gift can be accepted quite simply and acquired without becoming a prig in the process.

How will these three gifts, if realized by each one of you, affect the life of the College. Let me quote from an address given by Sir Hubert Parry in 1912, and so end this talk. This is what he said: "Every little person's little life counts; and when it is made better—really better—it is better for those associated with it. The little life counts in its relation to the College, and the College counts in its relation to the country at large, and so by ever-expanding relations to wider and wider spheres of influence.

The tradition which is built up by the activities of individual lives does not concern the College itself alone, but helps to the bettering of a considerable part of humanity. No doubt it is but a little place by the side of a great university, but it is not by size or numbers alone that its value can be gauged; but by the amount of wholesome influence it is capable of radiating on all sides. And that is achieved mainly by fine traditions."



## FROM THE CAPTAIN'S CABIN

By SIR GEORGE DYSON

WHEN I was a scholar of the College, the Union did not exist. When it was founded I was abroad, and then for thirty years or so I lived at a distance from London. It thus happened that I saw little of the Union, apart from its magazine, until in 1938 I became Director and *ex officio* its President. When one suddenly becomes the titular head of a community of this kind, one gets the full impact of its range and value, and it is from this angle that I would write of it.

Every institution should be something greater even than the sum of its members, and that is true of our College in its day to day work, year in and year out. There is a corporate atmosphere, a prevailing tone and tradition, which is far more powerful than any one generation could command, however brilliant and devoted that generation might be. And if, as in the case of our Union, there is also a long and distinguished past, the sum of this influence is immeasurable. It is an active and creative spirit which lies behind all we can do, and gives the College its individuality, its specific character and its ideals.

It was this atmosphere that I inherited in 1938, and for fifteen years it was my stimulus and support. I must not begin to mention particular persons or events. The list would be too long. Not only every officer of the Union, its committees, and meetings, both administrative and social, but the constant and informal encounters with members and friends, both old and new, all having a keen and lively interest in the College and its welfare, made my responsibilities so much the more easy and rewarding.

It is said that the loneliest man on a ship is the captain, and this may well be true. But I was the captain of a ship at anchor, with a steady flow of well-wishing visitors, all of whom had sailed in the ship, everybody's friends and friends of everybody, who knew every corner of the vessel, and could gossip as freely on the quarter-deck as anywhere else. They could tell the captain, if he needed to be told, that the thoughts and wishes of both passengers and crew, past and present, were all directed towards the well-being of the ship and everyone in it, from the newest hand to the skipper himself.

It was in the war years, 1939 to 1945, that this unfailing affection and friendliness was deepest and most helpful. Standing as we did, for so many hundred of days, on the brink of what might have become at any moment an irreparable catastrophe, the feeling that we were all in the boat together, and would sink or swim together, was one of the strongest sources of the determination to pursue our destined course. The course might be dangerous and uncertain, with many a risky zig-zag, but we would go on as resolutely and calmly as might be, until, if providence so willed, we should reach again some ultimate haven of peace. We held our course and survived, comparatively unscathed, both ship and crew, and the whole Union was there to cheer and welcome us. That was my feeling at the time, and it is still a most vivid memory.

Then came a revival of the full activities of the Union, larger and more closely knit than ever. And so it remained to the end of my tenure, a devoted and single-hearted embodiment of all that the College has stood for since it was founded. It supported me, it supports my successor, and I am confident that it will be the joy and support of every succeeding Director, while College and Union shall last.

To wish the Union another fifty years of this influence and prosperity is merely to ask for what is as certain as any future can be. For music is a living art, our College is a living part of it, and the Union is a fruit of that deep and corporate loyalty which binds and strengthens all the arts, and which stimulates and fortifies all those who live to do them service.

## GENESIS

By A. AITKEN CRAWSHAW

Yes, we must indeed all hang together, or, most assuredly, we shall all hang separately.

—BENJAMIN FRANKLIN

WHEN I received from the latest of my distinguished successors as Editor a commission to portray the very first stirrings of the R.C.M. Union in honour of its Jubilee, diffidence almost hatched the glib excuse familiar to editors but loyalty to Editorial authority, not to mention devotion to the Royal College of Music, ejected that evasive sitter and I braced myself for exploration. My reluctance may be interpreted as a modest disclaimer of any suggestion that the formation of the Union was in my head when the Magazine burst out although my excavations have revealed a grandiloquent phrase about creating "a bond to draw together the units of the Royal College of Music throughout the world" which indicates that the Magazine meant well and had a glimmer. But no thought of the Union ever occurred to me.

The originator of the process of making the R.C.M. Union was Miss (later Dr.) Emily Daymond\* and the very first step was taken in the corridor at the head of the girls' staircase (as it then was) where she intercepted me and very tactfully told me the Director had been talking to her about me (nothing to do with a staircase!) and she subtly conveyed her commission to keep a weather eye open to see that I did not get overheated in my new project which Sir Hubert had already sanctioned perhaps a shade too trustingly! It did not take long to convince her that my editorial temperature was normal but I rather suspected as little more than what we now call camouflage for detective work her diplomatic insinuation that the forthcoming magazine could be useful in promoting a scheme of her own! What she outlined was the founding of a loan fund to help students belonging to some sort of Union and simultaneously to keep them in touch with College events likely to be of interest. All I did was to promise whatever help I could give. The earliest bit of help took the form of a paragraph in Vol. 1, No. 1, as follows:

An Old Students' Union has been suggested, as a means of bringing old Royal Collegians into closer touch. In our next issue we hope to give particulars of a project for the foundation of such a Union.

Miss Daymond composed that paragraph as presenting the Union idea.

The Union was not my "turn" though the Magazine was, and the splendid response my 1,500 initial circulars brought from old students vindicated my confidence in the future of a magazine as I meant it to be and as I hoped to hand it on. The R.C.M. Magazine owed much of its impetus to encouragement given by the able contributors of its first contents and my success in securing them is a most gratifying recollection.

\* Miss Daymond, one of the first 50 scholars when the Royal College of Music was opened in May, 1883, was a personal friend and right hand of Sir Hubert Parry. In Vol. 3, No. 2, an article entitled *The Royal College of Music from Within—Early Days* and signed "One of the first Scholars" was written by her. It includes a list of the first 50 scholars.



It was rash of me to refrain from asking College to back the cost of the new venture, fearing, probably with justification, that sharing the risk would shake my confidence and cramp my style ! Such a trying young man could hardly expect to meet with no opposition and authority was in fact getting rather uneasy. It was even proposed that College should appoint a reliable official Editor keeping me on as his "sub." All this is reflected in the first Provisional Union Committee meeting. If an imaginative student had really created the Union as well as the Magazine some mention of Frankenstein would have been too obvious to miss for so far as I can judge from my own recorded statements my chief pre-occupation was to see that 1s. 9d. per annum post free should not drift into the coffers of a Committee instead of going to pay printers—but that is anticipating.

After the first number of the Magazine was published an editorial committee was formed and in Vol. 1, No. 2 a new caption is introduced—"The R.C.M. Students' Union"—heralding a plan propounded by the new Magazine Committee and subject to revision in six months' time. Under seven heads and a few sub-headings their conception of a Union is expounded neatly and concisely including the right of members to receive a copy of each issue of the Magazine. Wishing however to avoid any appearance of pushing the Union on Magazine supporters

the Magazine Committee wish to make it clear that the Union project will in no way interfere with those members of the College who prefer only to take the Magazine.

But there was nothing in the Magazine Committee's scheme to suggest that Union members might pay a reduced subscription and so dispense with their magazine—a rather different matter !

In the next number, Vol. 1, No. 2, again under the caption "The R.C.M. Students' Union," a Preliminary Meeting is called for October 9 1905, and the Magazine Committee expresses the earnest hope that the scheme to form a Union will receive widespread support amongst past and present students. It is interesting to observe the limitations as well as the scope of the Magazine Committee's operations. Being primarily an editorial body it was essentially out-looking and it did not assume any responsibility for Magazine finance which seems to have been taken for granted. But in this same number anxiety raises its head and casts its shadow before. My concern is voiced editorially :—

we particularly wish no-one to be under any misapprehension as to the necessity for those who intend to join the Union of sending a Magazine subscription. The two things are at present quite separate and no definite subscription to the Union has been fixed, so that everyone who wishes to have the Magazine must send the ordinary amount (1s. 9d.) notwithstanding any intention of joining the Union later.

The prospect of launching the Union was promising as a great deal of interest had been aroused. So when the Provisional Committee was elected by the 150 members of College attending the Preliminary Meeting it seemed as though smooth water lay ahead. But when the Provisional Committee met for the first time we did not see eye to eye as to the place of the Magazine in the Union's constitution, and at one point it looked as if my zeal for making magazines would come to an untimely end. In retrospect it is easy to see that members elected at a preliminary gathering to represent various College interests in those Edwardian days might hold strong views about the liberty of students, and some of the Committee were disposed to think that a College Magazine would be a needless expense which some members of the Union could not afford,

while others insisted that an official organ was a necessity. All this was disconcerting as well as discouraging and I had to make it clear that someone else would have to produce a magazine if terms of Union membership led to a reduction of the necessary circulation. But it would have been sheer defeatism to throw in my hand quite apart from the complexity of returning money subscribed for the ensuing year, calling a halt, and wasting good material. So the Christmas number (Vol. 2, No. 1) came out as intended. An awkward bridge had still to be crossed however, and if it had not been for Miss Ida G. Hyett I do not think this would have proved possible. Miss Hyett had grasped the situation and I recall my relief and gratitude when she offered me her help, recognizing my quandary. We agreed that her assistance would be of most value in the capacity of Magazine Secretary and she held that post for a couple of years until she left for South Africa.

Some time elapsed before reaching the conclusion that if the Union and the Magazine were to survive they must hang together. Ultimately it was resolved that *The R.C.M. MAGAZINE* should be the official organ of the Union and one copy of each issue was to be included in the annual subscription. The Christmas number, which almost did not appear, reported under the title permanently adopted "*The R.C.M. Union*" that the Provisional Committee had drawn up rules, a copy of which was enclosed in every magazine. I have not got a copy of those rules but even if they resolved the outstanding uncertainty they had yet to be ratified by the Annual General Meeting on January 15, 1906, and I suppose it seemed wise to run no risks, for the announcement printed in the Magazine runs :—

It must be clearly understood that these rules, though drawn up with the greatest care, are subject to the approval of the general meeting in January. We must also remind those who wish to join that the amount of the subscription is not yet fixed. So intending members are begged to exercise self-restraint and to keep their money in their pockets a little while longer. On the other hand, though it is probable that subscribers to the Union will eventually get their magazines free of charge no amount of Union subscriptions will obtain the next two numbers, and the Magazine subscription (1s. 9d.) which, by the way, became due in the Autumn, must be paid in the ordinary way, or rather in an extraordinary way, which is quickly.

But notwithstanding these growing pains the young Magazine rose to great heights as the trumpeter of the grand Idea, and after the first Annual General Meeting of the R.C.M. Union held at College on January 15, 1906, Vol. 2, No. 2, contains the glad announcement that "*The R.C.M. Union has become a definite fact.*" This happy fulfilment of all our hopes is recorded under a highly appropriate quotation from Lewis Morris :

We hail thee blessed Union and are glad  
And sing aloud together a new and cheerful song !

Fifty years later the old Magazine commemorates the quotation.

Having divested myself, as it were, of any spurious claim to a place of honour in the Union's genealogy, it remains for me to locate the really historic turning point. This is to be found at the end of that heartening proclamation in the signatures

MARION M. SCOTT  
A. BEATRIX DARNELL  
*Hon. Secs.*

These were the founders of the Union in the most practical sense and to them, so it seems to me, belongs the honour of its nurture and its growth. The permanence and usefulness of the Union rest on the traditions they established, so it is fitting that here I should hand on my pen to the next contributor.



## MARION SCOTT

By FRANK HOWES

WHEN Marion Scott died in 1953, to the grief of all who knew her, it transpired that she was 76 years old by the calendar. By every other computation she was between 40 and 55 and apparently always had been. She looked frail but was tough. To me she never altered during all the thirty years I knew her. No doubt she had come to College some time in the Long Ago as a young girl, for she had learned the violin from Arbos, when he was on the R.C.M. Staff. She was deeply implicated in the foundation of the R.C.M. Union fifty years ago. But when I knew her she had reached that enviable time of early middle life when the sap still rises strongly and when there is enough wisdom to know what to do with the energy it generates : she was neither young nor old nor particularly middle-aged : she was just Miss Marion Scott, indefatigable secretary of the R.C.M. Union, who under a gentle manner firmly managed strong-willed Directors : *suaviter in modo, fortiter in re*. She also mixed two other complementary qualities : she was efficient, and she was genial—though perhaps that is merely saying the same thing in other words.

She ceased to be secretary to become editor of the Magazine in 1936, only relinquishing its chair when it became necessary for her to evacuate her aged mother to Somerset during the war. She brought to the task some knowledge of the technique of journalism acquired as a practising music critic. By this time she had exchanged the bow for the pen and had begun her more substantial literary and musicological work, which issued in her first-rate short life of Beethoven and her discovery of Haydn's first quartet. Haydn became her love and she did a great deal of work on him but never produced the book about him that we all hoped she would.

I knew her too in another capacity—as a member of more than one committee. She had a slight hesitation in speech, as though she was picking her words before she opened her mouth. I used to watch the large luminous eye brighten and, steering the discussion round to her, wait for the observation to come, acute and wise, indeed obvious, except that no one had mentioned it before. Her loyalty to the College was constant and loving, but it was not that of the adolescent who does not grow up. It had one corner in her heart, which kept another for Haydn ; a lot of the rest of it was occupied by the whole art of music and all of it for all things of good report. So much so that I used to wonder whether she knew anything about the ugly side of life. A wise woman like Marion Scott, however, does not go through a long life without learning what is what. And it was this that gave the steely strength to the gentle woman with the apparently frail physique who left her mark on our College.

## THE FOUNDING OF THE R.C.M. UNION

By BEATRIX DARNELL

IT was on January 15, 1906 that the R.C.M. Union came into existence, and we now celebrate our Jubilee with pride and satisfaction. The First General Meeting was held in the Concert Hall of the Royal College of Music at 2 o'clock. The Director, Sir Hubert Parry, was in the Chair and a goodly company of enthusiastic past and present students of the College had assembled on this auspicious occasion to transact the import-

ant business. A preliminary meeting had been held a few months previously, sponsored by the Magazine Committee (to which much is due), and at which suggested rules had been drawn up to submit to this meeting.

After some interesting discussion as to the Rules and the scope of the Union, the Constitution was adopted, the approved Rules passed, and the first Committee and Honorary Officers elected, consisting of :—

The President—Sir Hubert Parry.

The Hon. Secretaries—Miss Marion Scott, Miss A. Beatrix Darnell.

The Hon. Treasurer—Mr. Frank Pownall.

The Editor of "The R.C.M. Magazine"—Mr. A. Aitken Crawshaw.

Present Pupils :

Miss E. Ashburnham.

Miss Helen Boyd

\*The Lady Cynthia Crewe-Milnes.

Mr. James Friskin.

Miss Ida Hyett

Miss Alice Ibbetson.

Mr. Ivor James.

Mr. Herbert H. Kinze

Miss Phyllis Lett.

Mr. G. M. Palmer.

Mr. O'Neill Phillips.

Miss E. L. Pywell.

Miss Mollie Schuster.

Mr. S. W. Stubbs.

Past Pupils and others.

Mr. T. M. Akerman.

Mr. Claude Aveling.

Mrs. Bindon.

Dr. Percy Buck.

Miss Emily R. Daymond.

Miss Evelyn Hunter.

Mr. Basil Johnson.

Mrs. Konody (Miss Alice Elieson).

Mr. S. Liddle.

Mr. Harold Samuel.

Dr. Frederick Shinn.

Miss Phoebe Walters.

Dr. Charles Wood.

The foundations of the R.C.M. Union were now well and truly laid.

I well remember the thrill I had when I received the notice of the first meeting about the proposed Union (it was printed on light blue paper and I still have it beside me as I write !). I was immensely interested in the scheme, and volunteered to address envelopes, if, and when, my services should be required. I little dreamt at that time that I should eventually be elected a Co-Hon. Secretary with Marion Scott, by doing this piece of work for the College Union. Needless to say, how honoured I felt, and what a joy it has all been to me ever since.

Here I must record how much we owed to our Hon. Treasurer, Mr. Pownall, Registrar of the College, with whom it was a real privilege to work ; how carefully he trained us in the administration and the business of conducting a Society, and I can never be grateful enough for his kindness and patience with our inexperience. He spent many hours working at the accounts himself, for at that time there was no grant, generously allowed in later years by the Council for "clerical assistance" to the Union. So, for a number of years the Hon. Secretaries coped with many hundreds of envelopes to be addressed, notices to be enclosed therein, whenever a function was impending. In this task, however, we were very fortunate in having most efficient voluntary help from Members, and often during College vacations we used to meet at one or other of the Hon. Secretaries' homes for this purpose, and we all, I think, enjoyed ourselves over our jobs.

In our many and various endeavours we had wonderful encouragement and help from our President throughout the years, from the Council and from the Staff. This support was invaluable to the progress and development of the Union, and we were thus enabled to go on from strength to strength.

\* *Now Lady Cynthia Colville*



I should like to end this short account of the founding of the R.C.M. Union by quoting Sir Hubert Parry's own words, spoken at the time of the 25th Anniversary of the College. He was reviewing the many doings and achievements accomplished during those years, and said :—" It has all been done by unstinted co-operation, by zeal begotten of sympathetic enthusiasm. And one of the happiest manifestations of this feature in our College life is the College Union, which is the outward and visible sign of a very delightful inward and spiritual grace, which, as I have said before, found its initiative among the pupils themselves, and spreads and gains in vitality by the feelings of good fellowship born of mutual respect."

## A MEMBER REMEMBERS

By PHOEBE M. WALTERS

"THERE were giants in those days," at any rate they had gigantic ideas ; but they were such gentle giants, people like Marion Scott, Helen Egerton, Emily Daymond and Mabel Saumarez Smith, that it was hard to know them for what they were. I think the Director knew, though, for beneath his genial smiles one could detect a shrewd and testing caution proper to the Head of an Institution who saw that something was being started. However, he had already given his blessing to the " College Poet " and the R.C.M. Magazine, and what with the hopeful appearance of that, and the flourishing of the Students' Library which had been Helen Egerton's idea a few years earlier, not to mention the quiet determination of the giants, Sir Hubert found himself presiding over the first General Committee of the R.C.M. Union in February, 1906.

How these ideas ever found a chance to germinate it is difficult to see. There was no place where students could meet to discuss them, except the famous umbrella-stand; male and female pupils were separated as far as human nature would allow ; and besides, in those distant days it was not thought necessary to let the young have everything they wanted. But the thing was started ; and Sir Hubert backed it up from the very beginning. So did our beloved Registrar, Mr. Pownall, who stood by and advised and treasured and was a tower of strength.

The first year saw not only Committee meetings and solemn constitution-making but also the first Annual " At Home " in the Concert Hall on July 4, 1906 : " the best party in London " we conceitedly proclaimed it. Good it certainly was, and has been ever since ; plenty of first-class talent ready and willing to contribute to the programmes, a beautiful setting, and every kind of help and support from members of the staff—the brilliantly witty Claude Aveling, Walford Davies who gained, later on in the first war, a unique mastery in handling and entertaining audiences of all kinds, Franklin Taylor, who showed an unexpected serio-comic side as the conductor of his Toy Symphony, composed for his learned colleagues, and many more. The early programmes, most fortunately preserved in the archives, comprise an illuminating chapter of history in themselves. How old-fashioned they look, at first, with their polite titles (Mr., Miss, and even Mme !) and their " Selections of Music and Recitation," and their very much later hours beginning at 8.30 and reaching Part III (!) at 10.45 ! There were refreshments, apparently going on all the time, in the rather dreary Examination Room below the Hall (replaced now of course by the Opera Theatre). The Concert Hall

always looked lovely, and at that time it was itself a rather new toy, having been opened only five years earlier. Then there were the lovely flowers, given each year by Mr. Visetti in the Union colours (as they were then) of scarlet and white. No portraits were there then, but the white walls and the round-headed windows were embellished by a lovely pale-red curtain which was drawn across the Hall at rehearsal-times to deaden the resonance. This curtain made a wonderful splash of colour against the deepening sapphire of the sky beyond, on a mid-summer evening ; and that is a thing that nobody can ever see again, because our younger neighbouring Colleges have blocked out the sky.

To return to the programmes : at first they were predominantly serious (ought I to say "straight" ?) music, and what grand performers we had—Muriel Foster, Agnes Nicholls (Mme), Haydn Wood, the unique Harold Samuel (alas, nobody has ever played Bach like that since he died), and very many more. And quite soon, in the second year, we began being funny in Part II, with the gorgeous "Chips Quartette" and their "Skerzo Phantastique" (they too were unique, there was nothing they couldn't do with their fiddles ; one used to meet them in corridors and on staircases playing away with perhaps their bows hanging loose or the 'cello upside down). Gradually the funny part extended and we had a series of skits and sketches, each cleverer than the last, written or extemporized by a wonderful galaxy of wits, Claude Aveling with his "Pass Marks" and L.H.H. with "The Lies about the Russian Ballet" and many others. And to this day there has never been wanting a due supply of fit persons to perform the supremely useful function of making the Union laugh. One of the high lights, to me, was the Professors' Toy Symphony, conducted by its composer Franklin Taylor and played with immense solemnity amid shrieks of delight ; at the end, while the conductor was gravely taking his calls, Sir Hubert, rising from the front row of the audience, picked a single marguerite from the decorations and presented it to him with a flourish. Some years later there was another Toy Symphony by a group of composers, but I don't remember that one so well—perhaps I wasn't there.

During the war years, 1914-1918, we were naturally more serious ; indeed in two of those years we had no "At Homes" at all. Then in 1919 we became all light-hearted again and for the first time we had ridiculously funny Programme Notes. I fancy our present Editor had a hand in these, and later on there were Ralph Nicholson and a clever team of supporters with an unlimited supply of exceedingly bad puns and a happy knack of guying the current musical efforts of the time. Village Festivals for instance.

Of what went on behind the scenes, rehearsing, lighting, dressing and such arduous labours, I need not write, for they are well known to my readers (if I have any). When the Parry Opera Theatre came into use in 1922 it gave, of course, immensely more scope to the funny and to the histrionic, as well as involving, for a time, an elaborate arrangement of coloured tickets and duplicated performances.

These fragmentary memories must stop, or I shall have the Editor quoting Polonius at me—"This is too long." With his permission I want to add only one sentence to say that I am by no means regretting the Good Old Days but on the contrary looking forward to as many future "At Homes" as I am able to totter to, each of which will I know from experience, be "The best ever."

*And we are looking forward to all those future "At Homes" our old friend Miss Phoebe Walters is able to totter to too.*



## THE EARLY DAYS

By LADY CYNTHIA COLVILLE

FIFTY years ago a student about to leave the R.C.M. might well have looked upon approaching departure as the end of a very happy chapter, with the regret and nostalgia that such a rupture of experience implies. But the prospect changed completely when the brilliant idea of an Old Students' Union began to take shape. I am not sure in whose brain this lovely idea originated. Mr. Crawshaw and Dr. Daymond were active and efficient in its organization from the start; so, too, were Miss Marion Scott and Miss Darnell. Ex-students began to feel that they were still members of a living organism, and of this the Magazine was a constant reminder, forming, as it did, an unfailing link with remote and exiled members.

The annual Union Party has proved to be an ideal meeting-ground for past and present Students, Professors, and friends; there were also the Union parties given by members to each other—a lively and exhilarating combination of musical enjoyment, pleasant reminiscence and delightful companionship. My husband and I once ventured, with a mixture of eagerness and trepidation, to give a Union party, which we enjoyed at least as much as the guests. I still remember one embarrassing moment when I realized that the lighting arrangements were slightly precarious. The pianist was adequately provided for, but what about the strings? "Have you enough light?" I said, nervously, to Mr. Alfred Hobday. "Oh! well," he said reassuringly, "I have very good eyesight!" But, whatever his sufferings may have been (and those of his hostess!), it is certain that none of the guests were conscious of any anxiety.

Those early days of the R.C.M. Union were great fun, and it is difficult now to imagine the College without this strong tie that binds past and present together. Perhaps few realize what the Union has owed to the unselfish and devoted work of those tireless Honorary Secretaries, who alone have made it possible for hundreds of musicians and music-lovers, all over the world, and down half a century, to be welded into such a loyal and happy fellowship.

## THE CHIPS

By HERBERT KINSEY

MY memories of R.C.M. Union "At Homes" 50 years ago are very dim, but I do recall vividly some of the amusing items which we members of the so-called "Chips Quartet" performed. The party consisted of Tom Morris, Frank Bridge, Ivor James and myself. I think we were called the "Chips Quartet" because we played a number of small bits of light somewhat cheap tunes, ingeniously contrived by Frank Bridge. I know we used to do some of them *en route* to the Common Room after Orchestra. How Jimmy managed his 'cello part while moving about is a mystery to me now!

Bridge was extraordinarily quick and clever in all his arrangements and manipulations. One of his jokes which we performed (possibly at one of the "At Homes," but I cannot be sure), began quite seriously with the opening bars of Beethoven's Op. 18 No. 1 String Quartet, then merged gaily into the Soldiers' Chorus from Faust, followed by various other phantastic transformations, the details of which I have now, alas, completely forgotten.

But I do vividly recall the evening we staggered on to the platform each carrying a doublebass aloft and endeavoured to give a soulful rendering of "Sweet and Low." The top part was fine because it was played by Jimmy, but the rest was less good, my own share being definitely thin and wobbly, though, of course, it didn't matter in the least because the audience were so intrigued with the novelty of this peculiar spectacle.

I think it was at the next "At Home" after this that we ventured on "Home Sweet Home" on four wind instruments. This required quite a lot of practice both individually and collectively. Morris and Bridge on a clarinet and trumpet respectively effected a slow trill in thirds at the end—"affettuoso e molto ritardando." Jimmy found at first that the reeds of his bassoon tickled his lips so tremendously he could do nothing but laugh. My part was the middle C on the horn; one note, that was all—and quite enough too—for my first effort produced absolutely no sound whatever in spite of frantic blowing. However in the end a reasonably safe sustained noise resulted. Ever since that day I have held a deep respect for horn players!

What possessed us to perform a Spohr Duet for Two Violins as a serious item I cannot imagine, but perform it we did. Not unnaturally, perhaps, it was only a qualified success. There were rumours of "too long and too dull," and hints of "never again please," so the following year we solemnly announced a Grand Duo for Two Violins by Spohr containing four movements. Then followed elaborate, prolonged tuning during which I unluckily dropped my violin and Tom Morris stepped on it good and proper, smashing it hopelessly beyond possibility of repair and producing a sickening crunchy sound, which caused a horrified gasp together with much surging and craning of necks from the audience. We slowly and sorrowfully retreated after picking up some of the bits of my lovely new 2s. violin, bought only a week before.

## SOME EARLY MEMORIES

By GOLDIE BAKER

I ALWAYS regarded Mr. Aveling as my musical godfather as he had known me almost since birth, and in 1900 when I was twelve years old he took me to the R.C.M. to play to Señor Arbos, hoping that he would accept me as a pupil. As Arbos did not teach junior students I was extremely fortunate that, after hearing me play, he was willing to do so. I was, I remember, much impressed by his black hair and beard and his fierce turned-up moustache. Also by his delicate white hands and the large diamond ring in an oxidized setting which adorned his right little finger. Another remembrance of that day is that as I sat afterwards in Mr. Aveling's room a big man with glasses came in and smilingly pulled my very long hair and spoke to me. It was, I discovered, Dr. Villiers Stanford, and in after years as Sir Charles he often told me that he always noticed my long hair and brown boots.

The day of the entrance examination came and I was admitted as a junior student with one subject and the usual music classes with Dr. Read and Sir Walter Parratt. But before the term opened my father wanted my sister to compete for a 'cello scholarship and, secretly very conscious of her shortcomings and knowing that she hadn't an earthly chance, we were both taken to college where, in what was then the female students' waiting room on the second floor, a collection of young people armed with 'cellos were waiting in a state of great trepidation. The accompanist was Ethel Wilson, a charming girl who did her best to reassure the



victims. She was a wonderful musician but died when quite young.

Among those waiting was a dark boy about 15 and also one with-rosy cheeks and fair curly hair, later to be identified as Ivor James. With the dark boy was his mother—a big, tall, dark lady with glasses. She was very talkative and I stood there listening to an animated conversation between her and my father. They compared notes as to the excellencies of their children and she told father that her daughter had recently won a violin scholarship and that she was a pupil of Monsieur Rivarde, of whom I had never heard.

Presently a dark girl of about 16 came upstairs and joined the group. She wore a thick black serge dress and I looked on her as quite grown up as her hair was “done up.” She seemed very quiet and I don’t remember that she spoke to me. I was very busy listening to our respective parents and I little thought that later (when Arbos had gone to America and I had been handed over to Maurice Sons) I too would study with Rivarde at College and in the mid-thirties at his Cheniston Gardens Studio, or that in April, 1955, I should be playing the Bach Double Concerto with the dark girl who was Vera Warwick Evans.

The scholarship was awarded to the dark boy who was, of course, Charles Warwick Evans, whose career at College was as brilliant as that of his sister.

As my lessons must have been on other days to hers I was next conscious of Vera when in 1904 I won the Kent Scholarship and was admitted to the Orchestra. As an insignificant back bencher in the second violins I beheld her from afar with awe and admiration leading the orchestra—the occasion the first rehearsal for the Dvořák Memorial Concert. It never dawned on me that one day I should sit at the first desk myself with Arthur Beckwith who later became leader. How well I remember that concert and the following is, I think, the complete programme. The date was June 14 :—

Carnaval Overture,

“Where art thou, Father?” (Beatrice Dunn),

Violoncello Concerto (Adelina Leon),

New World Symphony.

Another outstanding concert performance was the Brahms double concerto with Vera and Charles Warwick Evans as soloists; and I always remember with pride the afternoon when we played for the first time (in manuscript) Sir Charles’ *Sea Songs* with Plunket Greene, for whom they were written.

Vera left College in I think 1906. In 1907 after an appeal to Sir Hubert I was allowed to study with Rivarde, whose bowing and style I had gradually become conscious of. This meant starting again from scratch as he insisted on six months’ bowing and the exercises in vibrato, with which at the time he was experimenting. But how worth while it was. Those fortunate enough to assimilate Rivarde’s teaching and method will I am sure agree that there could have been no finer teacher and I owe him more than I can ever put into words.

I left College in 1909 having made many friends during my growing up and taking away a wealth of happy memories.

## IN PARRY’S DAY

By VERA WARWICK EVANS

IT is over fifty years since I left College, but the memories of the six years I spent there and the wonderful people I met are as fresh as ever. There was no Union in those days and no College Magazine,

and being abroad I did not hear about either for very many years. When I did I was so glad to join the Union and read all about present day students and revive all the happiness of my days at College.

Of the wonderful people in those days the one that stands out the most is dear Sir Hubert Parry, who was always so genial and helpful ; and it was a great joy to me when I used to go with him to Oxford and play at his lectures on the History of Music, which were such a delight. A very amusing incident occurred which I have never forgotten and which was so typical of his bluff, hearty ways—we were lunching at his house in Oxford and I was helping myself to asparagus with the patent server, when he said, “ take it in your fingers child, they were made long before these contraptions,” and forthwith helped himself in that manner. Then on another occasion I was playing two new violin solos at the Palmer Fund Concert at Bechstein Hall (now the Wigmore Hall) at which Royalty was present. When I saw Sir Hubert afterwards he said, “ Splendid, but you forgot to bow to the Princess ” at which I felt dreadfully ashamed ; but he cheered me up by saying, “ Never mind, she rather liked it.”

Then there was Sir Walter Parratt whose witty and sometimes caustic remarks enlivened us all when attending his classes for Harmony and Counterpoint. I remember him once asking a student what a certain note was in the scale; the reply was, “ the third,” at which Sir Walter said indignantly, “ My dear Sir, that’s the *mediant*, remember you are studying at the Royal College of Music not the Upper Tooting Academy for Young Ladies.” On another occasion I arrived in a new hat, a blue tricorne with gold braid and cockade (very fashionable just then) ; immediately Sir Walter saw it, he said “ My word, look at that lovely hat ” and drew further attention to it several times. Of course, all the class looked up from their work, at which I blushed furiously (I am sure I should now quite enjoy being looked at and not feel a bit embarrassed). But he was a wonderful teacher, and so kind ; and literally *nothing* escaped him. When I left College he gave me a violin which had belonged to Queen Victoria and which I am very proud to possess.

I think, without doubt, the next wonderful person was Sir Charles Stanford, with his curious prejudice against girl students—his idea being that girls got married and forgot their music whereas boys had usually to earn their living. I had a personal experience of this prejudice because when Tommy Morris (who was leading the Orchestra) and Haydn Wood left, I automatically became the leader ; when Sir Charles came to conduct and saw me, he said, “ I think you had better change places with Mr. — which, of course, I did, thereby sitting on the inside of the leading desk ; during the orchestral practice we played a work (I believe it was one of Elgar’s) with a very difficult passage for solo violin ; poor Mr. — tried it two or three times, then Sir Charles told me to play it, and I shall never forget how embarrassed and nervous I felt ; however, I am thankful to say, I managed it and at the end of the work I was told to take the leader’s place. There I remained until I left College. I also had the honour of being asked by Sir Hubert Parry to come back and lead the Orchestra, which I did for some considerable time.

Next I must mention dear Herbert Sharpe who taught me the piano. He was one of the kindest of men and such a wonderful teacher. And last, but by no means least, Rivarde : he was such an outstanding personality and a law unto himself. I shall never forget the six months’ bowing exercises only—just sending the bow up and down to change my bow arm and how terribly dreary it seemed after having played the Bach Chaconne to win the Scholarship. However, I survived and feel very



grateful now. He was a very extraordinary man, he would change his mind almost at the last moment. I remember once he rehearsed one of his pupils to lead the (Debussy) Quartet at one of the College Concerts—only a week before the Concert he decided she was not to play it and I had to do it, with Herbert Kinsey, Frank Bridge and Ivor James—I believe this was the first performance of this work.

There was another occasion when he was rehearsing another of his pupils to play a Violin Sonata (I cannot remember which one) and I used to play the piano part at his lesson. When he played it with the student who was to partner him at the Concert, Rivarde decided at the last moment that I must play the piano part, with the result that an enormous tussle took place between Sir Hubert and Rivarde ; needless to say the latter got his way.

There were some wonderful students at College when I was there, many of whom have since become famous : May and Beatrice Harrison, Frank Bridge, Ivor James, Arthur Trew, to say nothing of my brother Charles Warwick Evans, Haydn Wood, Thomas Morris, Herbert Kinsey, Thomas Dunhill, Harold Samuel and Olive Bloom. There was also a fine violinist I used to admire tremendously, Henrietta Godwin, and hosts of others.

I must not forget to mention dear old Mrs. Bindon ; what a time she had keeping us to our allotted staircases—male and female—and how we used to love running up the wrong one (to save time, or was it ?). Then there was a very kindly old gentleman in the office situated behind the entrance hall—Mr. Hayles—who used to be so patient with us. In fact, when I look back on it all, what a happy time and wonderful experience it was to have studied at the Royal College of Music and known those giants of music, Parry, Parratt and Stanford. They are unforgettable.

## RETROSPECT

By STANLEY G. P. STUBBS

**I**T is all too true—I became a student at the R.C.M. in 1903 !

I thus realized an ambition which I had cherished during my youthful days at Carlisle Cathedral where I was a chorister and Articled Pupil for four years of Dr. H. E. Ford, the Cathedral Organist (are there such beings as Articled Pupils nowadays ?), Assistant and finally Acting Organist.

I came up to College armed with a letter of introduction to Sir Walter Parratt and I still feel hot under the collar when I recall my first appointment with him in Room 83, clad in my frock coat suit, flowery waistcoat and all, and carrying a newly ironed silk hat in my hand ! He was always kindness itself to me. I was set to work on Bach—the Trio Sonatas and Chorale Preludes, having already learned most of the usual Preludes and Fugues, Rheinberger Sonatas, Widor Symphonies, etc. Sir Walter was always insistent on complete accuracy, steadiness of rhythm and careful phrasing : his ear for accuracy was uncanny : he might be carrying on a conversation with some of his many visitors at the other side of the room and he would call out “ Sir, you did indeed play B flat for B natural in your left hand ” and to a pupil who played a faulty pedal note and who happened to be quite above average height, he remarked one day—“ Sir, you really should have a telephone from your head to your feet ! ” His Music Classes were always interesting and well attended : they comprised some useful musical dictation and details of instruments of the orchestra. He also took the Choral Class, which was compulsory

for all who could sing : thus did one acquire some knowledge of choral repertoire and Mr. F. A. Sewell's accompaniments on the grand piano in the Concert Hall were a great feature. Another class held in the Concert Hall was for Choir Training under Dr. Hoyte : this was on Saturday mornings and consisted of his ideas on choir boy training and the accompaniment of anthems, etc.

A great event was the combined choral and orchestral concert under Sir Charles Stanford and I remember the thrill of taking my humble part in the *Sea Songs* under his direction.

My piano master was Mr. Marmaduke Barton; he again was a most exacting teacher and was downright about any slackness in practice and preparation : in his absence on an extended examination tour, his place was taken by Mr. Herbert Fryer who is happily still with us. I studied Harmony, etc. with Dr. F. J. Read, a most kindly and helpful teacher and one I always remember with gratitude. Later I was passed on to Dr. Charles Wood and again I was very lucky. The teaching staff in those days was a very dignified body, Visetti, the "Maestro," clad in a pale grey frock coated suit with a flower in his button hole ; Mr. Whitehouse and Mr. Cliffe in morning coat suits and monocle in evidence ; Henry Blower, who had taught Clara Butt, the great singer of her day; J. F. Barnett who never left his room for any purpose whatsoever without first donning his bowler hat !

On the administrative side there was the incomparable Sir Hubert Parry, the Director, genial and encouraging wherever and whenever one met him; Mr. Pownall the Registrar who combined dignity with great charm of manner ; Mr. Hayles, head of the office staff (the office was then situated where is now the entrance to the Concert Hall); Mr. Broadbelt (senior) head of the Finance Dept., Mr. Perry, Mr. Ferne and Mr. Polkinhorne, clerks ; John Hare—a very junior clerk—and Mr. Stammers who is now Bursar.

Amongst my fellow students were many who have attained distinction in various branches of the profession—Alas ! many of them are no longer with us—G. Dyson, Marion Scott, Lynwood Farnham, Frank Bridge, Harold Samuel, Ivor James, Felix Salmond, Warwick Evans, James Friskin, Herbert Kinsey, Olive Bloom, Harold Darke, Harold Rhodes, Clive Carey, Henry Ley, T. P. Fielden, Colin Taylor, Arthur Winn, Harry Stubbs (my namesake !), Seth Hughes, Aubrey Milward, Aitken Crawshaw, etc., etc. We were a jolly crowd and the fun and chatter in the men's luncheon room was typical of our sense of camaraderie.

How different it was from the present now that students of both sexes mingle in their cafeteria—shades of Mrs. Bindon ! In spite of her vigilance and of the careful segregation of male and female students under her eagle eye, I became engaged during my student days at College, my future wife being then a pupil of W. G. Alcock and Herbert Sharpe with Dr. F. E. Gladstone for Harmony. Thus I do indeed owe a great deal of the happiness of my life to the R.C.M. and I shall always feel grateful for the many friendships and ties I formed during my student days and in later years when on the teaching staff—to which I never expected to attain, even as a wild dream of youth !

Finally—Congratulations to the R.C.M. Union on its Jubilee. I have had the privilege and pleasure of serving on the Committee under two Presidents—Sir George Dyson and Sir Ernest Bullock. It has always been a surprise to me that more past and present students and friends are not members, for the annual functions are always so enjoyable and form a link with the College besides happy meetings with old friends and new.



## SONGS AT THE PIANO

By MARGARET SOUTHAM

The R.C.M. Union was started in those lovely, peaceful far off days before the first World War. I was a Present Student Member of the Committee, whose Chairman was our dear old Director, Sir Hubert Parry.

The College was much smaller, between 300-400 students, and so one could get to know a large proportion of them. It was the days of the giants—Haydn Wood, Tom Morris, Frank Bridge, Ivor James. If I remember rightly, they played a quodlibet at one of the summer At Homes, and a glorious comic turn which has always stuck in my memory, was Harold Samuel delighting and convulsing the audience with songs at the piano, of his own invention, called respectively "Three Little Pussy Cats," and "Cod Liver Oil," the chorus of which went, "Cod Liver Oil, Cod Liver Oil, Let's join in a bumper of Cod Liver Oil," sung with *great* feeling! The hall was always beautifully decorated with flowers, red and white I think, given by Signor Visetti year after year, and there was that lovely family feeling so characteristic of College, which I hope still persists.

I need scarcely say that Marion Scott's and Beatrix Darnell's were the quite invaluable guiding hands. I hope this Jubilee year will draw many old Students to join or rejoin the Union and renew old friendships.

*Mrs. Eric Southam was Miss Margaret Champneys, and for some time assisted Miss Gertrude Eaton as Magazine Secretary.*

## THE UNION IN OUR TIME

By MARJORIE and RUPERT ERLEBACH

AT the time of which we write the activities of the Union, and indeed much of the life of the College itself, revolved round two personalities, Marion Scott and Beatrix Darnell. How effectively they worked together, these two, both externally calm and yet internally so different. The one complementary to the other, they constituted ideal leaders for the other Officers and Committee.

And were not the activities of those days indeed prodigious? From the latter days of the first War (when on one occasion Harold Darke made our flesh creep with an imitation of a Zeppelin raid on the organ) the two great annual fixtures, the "At Home" and the Annual General Meeting (with a talk) grew in numbers and scope until a second World War changed it all for a time.

There was one evening when Geoffrey Toye conducted—a Toy Symphony, of course. And Claude Aveling's racy rhymes (do you remember when "Billy Binn sat upon a pin"—and did not, we believe, "get up again with a howl," like Prout's John Sebastian Back). And one exciting night "Thomas and Annice" (*sottissimo voce*)—"sat in the dark." Many will remember one time when the Russian ballet was the subject of a skit and Leslie Heward spent an industrious ten minutes walking up and down a pair of household steps, watering-can in hand, to impersonate a fountain in full play.

\*Then Sir Adrian Boult and Clive Carey performing as street-singers and "griddling" in consecutive fifths; and how difficult it was, they confided afterwards, to keep in tune! Or Harold Samuel as a precocious examination candidate and Sterndale Bennett's songs at the piano. Then Thomas Dunhill's orchestra of novelties, when Herr Topliss

Grünn played the "Autonobettaphone" and the *finale* from Beethoven's "Emperor Concerto" turned mysteriously into "O, you Beautiful Doll, you GREAT, big Beautiful Doll!"—the latter masterpiece now forgotten by most of us.

The talks at the Annual Meetings were less hilarious but just as keenly appreciated. We were almost the first to hear the characteristic voice of Ludwig Koch and some of his irresistible birdsong records, now so well known to all listeners-in. Then Val Gielgud talking about the theatre; and many other talks, some scientific—*anything*, in fact, but music was allowed.

And over all this the pair of genial genies, Marion Scott and Beatrix Darnell, watched and worked with Sir Hugh Allen, a forceful guiding spirit. There were few who could boast that they had ever "got their way" in a tussle with Sir Hugh; but of the few, these two certainly did on occasion.

The Union Office was the Centre of Government; the setting for planning, schemes, plots, discussions, conferences and much really hard work, especially before the two Major Events. Long ago the Office was on the lower ground floor, under the Bursar's Room. From there it moved up higher. Sometimes on the ground floor, in the Committee Room and elsewhere. But the room we liked best was up on the second floor, with all the sun in the afternoon and a flower-garden in the Summer on the roof of the General Office.

Much water has flowed through the Serpentine Sewer under the Parry Opera Theatre since then and Collegians still come for a time and go out into the world, parted from the College, but yet linked to it by—The Union.

Now, in this Jubilee Year, there are other celebrations and centenaries crowding in upon the World of Music. Not so long hence others will be celebrating the Union's Centenary. Long live the UNION.

## ENDURING FRIENDSHIPS

By JOAN CHISSELL

I SHALL never forget my last day as a student at the R.C.M., spent wandering disconsolately over the building, gazing at familiar scenes of past happiness, convinced that life had nothing further to offer. Needless to say, I was soon to discover that life had not yet begun. Yet amongst all the adventures of recent years, there remains the secret knowledge that few discoveries have been more keenly exciting than those of student days, and few friendships more enduring than those formed in Prince Consort Road. Without the Union, we would have no chance of going back and trying to relive the time when each new day brought with it that exhilarating feeling of "O'er the glad waters of the dark blue sea Our thoughts as boundless, and our souls as free." Others, I think, are writing of the Union's birth and early years. I can only speak of it as I have known it since the war, in gratitude for its parties and all the memories they revive, as well as for its magazine and the chance to read about what is happening in college to-day.

While in *statu pupillari*, we are all, perhaps, inclined to take the Union for granted; only after leaving college do we realize that we could not do without the links it brings. As a past editor of the Magazine, I am grateful to the present editor for this chance of wishing the Union long life and happiness on its fiftieth anniversary.



## MEMBERS' PARTIES FOR THE UNION

By GRAHAM CARRITT

THE title of this article must surprise many past and present Collegians, for since the second world war members have not been able to dispense private hospitality to their fellows of the College Union. But from the earliest years of the Union's establishment until the end of 1938, many delightful parties were given in this way, their continuity only being broken by the first world war and their end—if so it must be—brought about by the second. At such a time as this, then, it gives me particular pleasure to recall some of those gay happenings, in which I was so fortunate as to take part, and my one anxiety is that I may possibly omit the names of some Collegians who showed this kindness to their friends and associates. For there are some hundred volumes of the R.C.M. MAGAZINE that had to be studied in this connection, and some names may have been passed over. If that is so, I do apologize most sincerely forthwith, as I should hate any old friends to be forgotten. At the same time I would like to thank Mrs. Mortimer Harris very warmly for her invaluable help over this article.

Plans for "private drawing-rooms" were started as long ago as 1907, owing to the great success of the first Union At Home the previous year. It seems amazing to us to-day, that dreadful fears were felt as to how the first "At Home" would go, and it was even thought likely that "conversation might flag." A.A.C. writes a most amusing account of the whole affair, quoting with some irony above his article H. R. Haweis's poetic line, "when all words end, music begins." He describes what a splendid host Sir Hubert Parry was, what lovely flowers Mr. Visetti presented and how wonderful was the work of Mrs. Flowers and her numerous staff, and then confesses, "It is a trifle humiliating to read in the daily press that 'Dr. Alcock's organ solo, *so far as conversation allowed*, gave great pleasure to those musicians who were present.'" Obviously it was a wonderful evening and soon after we find Miss Marion Scott and Miss Darnell announcing schemes for private parties. As many members as possible are to be invited, invitations are to be by rota, and in the musical programme there is to be an item by a College composer.

The first party was given by Miss Phoebe Walters on March 12, 1907, in the Picture Gallery at the Royal Holloway College, with a delightful concert under the auspices of the Principal, and in 1908 we read of Mrs. Capel Cure's "very delightful party," at 9 Manson Place, when James Friskin's Quintet for piano and strings was performed. In that year too, on March 30, Miss Marion Scott had a most enjoyable party at 92 Westbourne Terrace, where for so many years her kindly parents entertained Collegians most charmingly. There follow similar happy evenings, given by Dr. and Miss Champneys, with Hurlstone's Quartet in E minor for piano and strings in the programme; by Dr. Shinn, with songs by John Pointer; by Miss Gertrude McCormick, at St. James's Rectory, Piccadilly, with Walthew's Mosaic for Clarinet and piano; by Miss Gwendolen Allport at the United Arts Club, St. James's Street, with English songs. In 1910 an exceptionally large party was given by Miss Winifred Broome at the College itself, but this was the only one, because of the General Meeting and Dinner that had already taken place that year. And so the years pass on, with Madame Harriet Solly, Lady Cynthia Colville, Miss Ethel Rayson and Miss Katherine Everett giving their gracious hospitality, and Eric Gritton's Romance for

violin and piano, Nicholas Gally's Sonata in the same medium, and Eugene Goossens' Miniature Fantasia in F minor and F major delighting Collegian listeners.

And then the war came, so that not until 1922 could these social activities be renewed. Mrs. John Greg gave the first post-war party, "with a delicious supper and home-made cakes and ices," at 5 Sussex Square, when Herbert Howell's Rhapsody Quintet and songs of Arthur Benjamin were presented. In 1924 Adrian Boult, with Mrs. Boult, invited Collegians to 6 Chelsea Court, "prior to his departure for Birmingham," and again in 1929 he gave a lovely party, which I well remember, at 11 Chelsea Embankment, where Herbert Howells played his "Lambert's Clavichord" and Keith Falkner gave a surprise recital, in addition to Miss Muriel Nixon's English group. In between these dates my wife and I had a party at our house, which we enjoyed immensely ourselves. Miss Marion Scott wrote charmingly about the evening, and I loved her references to "the outside masses of tulips which shone in the spring twilight of the garden," as I remember that feature so vividly, and also how Arthur Alexander sent our youthful trio rushing off to bed with hilarious giggles after some wise-crack he had shot at them, as they peered over the banisters in their night attire! On this occasion Gordon Jacob's String Quartet and songs by Charles Wood, Quilter, Parry and Vaughan Williams were the English works performed. Soon after this we read again of another party with Adrian Boult as host and English songs well to the fore on the programme, and an evening at the Women's Service Hall, Tufton Street, S.W.1, with music played by the Seymour Whinyates Quartet by kind invitation of Miss Edith Wolridge Gordon.

Then came the last private party the Union ever had, and that was again at our house, in November, 1938, when bad fog prevented many friends arriving, but despite the cold outside, there was warm appreciation within, both of the music and the hospitality so gladly offered. And now, as I write this, I cannot but feel how lovely it would be if such happy evenings could happen again. But how lucky we were to have had all that, and though obviously we must miss the people and the things that have passed, we can remember them with joy and gratitude. For this Jubilee number especially it seems to me the accent should be on the happiness we were privileged to enjoy.

## ROYAL COLLEGE OF MUSIC UNION BADGE

By G. KRUGER GRAY

*Reprinted from the R.C.M. Magazine, Vol. 25, No. 2*

When I was first approached with regard to a suitable design, it was pointed out to me that the Committee was anxious to introduce, if possible, some allusion to the late Sir Hubert Parry.

Now in Sir Hubert's own coat of arms appear three golden "Clarions," which I presume were granted to him when he was knighted, as they do not appear in the various Parry arms, and were obviously an addition chosen to symbolise his great musical gifts.

The "Clarion," I may mention, is a conventionalized form of an ancient musical instrument—but whether a small portable organ or Panpipes, we do not know.

Therefore as the main charge I decided on a "Clarion," for it not only appears in Sir Hubert's arms but represents music. The next point was how to show that it represented *Royal* music, so to speak—the use of the Royal crown having already been denied the College—and I therefore



selected an ordinary heraldic crown, but with the addition of arches surmounted by an orb—in short, a crown which, at first sight, might be the Royal Crown, though in the matter of detail was quite different.

Should permission for the use of the Royal Crown ever be given to the College, its substitution for this arched crown will in no wise alter the general effect of the present design, which to my mind is all important.

The choice of colours was easy, for we had already arrived at the three crowned "Clarions" of gold, and by making the field blue we had not only a good coat of arms but at the same time had the R.C.M.U. colours—a fine heraldic blue and a rich golden yellow.

And here it may be of interest to point out that this design is neither a crest nor a badge, correctly speaking, but is a shield or coat of arms—the small metal badges which are now in process of being made are true heraldic badges.

The heraldic description of the shield may be given as follows :—  
Azure three clarions, each ensigned with an arched crown, all of gold.

## THE HONORARY SECRETARYSHIP

By PHYLLIS CAREY FOSTER

ONE day, some nineteen years ago, I went to have tea with Miss Marion Scott and her ostensible reason for asking me was, as it were, to launch a thunderbolt at me! in other words to persuade me to undertake the task of following in her wake as Honorary Secretary of the Union. Nothing was further from my mind or from the conception of what I felt capable of doing and though flattered that she should ask me, I tried hard to refuse. Such were her powers of cajolery and persuasion however that I left her house finding I had, tentatively at least, promised to consider her proposal. Soon was added the most eloquent persuasion from Miss Beatrix Darnell and I succumbed.

It was no small task to follow in the footsteps of so devoted a founder and secretary as Marion Scott and though the post of Secretary would appear to be a fairly simple one, it took some time to grasp the full significance of the responsibility and to fathom the necessary channels to steer through when organizing any events for the members. In this I was greatly helped by Beatrix Darnell with her knowledge of personnel and traditions.

Those who conceived the idea of forming the Union fifty years ago and planned its constitution, were wise and far-seeing, for in essence it remains much the same, except that its functions are fewer and simpler and prices have had to go up, though nothing like the increase in costs. In size, also, it remains much the same as it has been for the last fifteen years or so. It serves as the chief link between old students, staff and present pupils and in that lies much of its importance.

Not so long after I "took over," the war period of austerity and restrictions began and inevitable changes followed, even for the Union. Many of the social gatherings envisaged and carried out by Marion Scott (such as musical parties in private houses) became impossible. Large-scale evacuation from London and the call-up of students and staff brought their own complications and reduction in membership, to say nothing of the sad losses through casualties.

However, in spite of the horrors of war—bombs, black-out and rations, etc.—only once was it necessary to forgo the summer "At Home," and this was in 1944, when too many flying bombs were about and

Sir George Dyson could not take the responsibility of having such a crowd of people in the building.

My appointment as Honorary Secretary came at a time when my own professional life was practically at an end and I have welcomed the opportunities that my closer association with the Union affords me of being in touch with musical events and personalities. I am, therefore, most grateful for many friendships that I have made in and through the R.C.M.

Marion Scott guided the career of the Union for more than thirty years, considerably more than half its life, while I can only speak for the other nineteen years, but I vividly recall how often Sir Hugh Allen and Sir George Dyson emphasized their conviction of the great value of the Union to the life of the R.C.M. This is, I am sure, the opinion of many others too, and may it flourish for another fifty years !

## THE UNION OFFICE

By DOROTHY MORTIMER HARRIS

THE Union Office has always been a happy place. I have known it well for many years, firstly helping under Miss Marion Scott and since those days as Honorary Assistant Secretary to Miss Phyllis Carey Foster, thus gaining much personal happiness and interest in my life. Many and various are the things to be done at times, problems to be solved, quite apart from issuing receipts and At Home tickets. When I first joined the Union I sometimes wondered how the office work was done ; now I know ! I know also that, no matter what the state of the world outside, the Union Office goes serenely on. Through the years many members have come forward to help in the routine work and we are very grateful to them all, for I am sure the Honorary Officers could not have carried on without their kind assistance. We are also grateful to those Clerks to the Union, Mr. Broadbelt of early days, then Mr. Stammers and now Mr. Griffiths, for all they have done ; to others of the College Staff, who have helped us in many ways. Although there is always plenty to do, life in the Union Office is not all work and we much appreciate the visits from some of our members. We are always glad to see present students when they come to us for Colours and only wish we could have more personal contact with everyone.

This being the Union Jubilee I should like to remember the able people who preceded me as Assistant Secretary. Firstly Miss Mabel Saumarez-Smith, then Miss Florence de la Mare, Miss Marjorie Brooke Wills (Now Mrs. Erlebach) and Miss Edith Wolridge Gordon, all of whom gave devoted service to the Union.

## TREASURED MEMORY

By HARRY STUBBS

ONE of the earliest recollections of my Student days was that of a slight figure ascending the Female Staircase to the Union Office, then on the second floor. I soon learned that this was Marion Scott, founder and first secretary of the R.C.M. Union, and when I came to know her better, I realized her seeming fragility was no true indication of her character.

The Union meant a great deal to me and to my generation, being the first attempt to give any social and corporate life to the College. Amongst those who helped in its early days was Frank Pownall, the



Registrar, who became the first Hon. Treasurer in 1906, and in 1915 he was succeeded by Beatrix Darnell, close friend of Miss Scott, and remembered by many of us as a kind and sympathetic Lady Superintendent. She looked after the finances of the Union for thirty years, during which time she had several assistant officers, and when in 1945 she retired, her mantle fell upon me, although judging by Miss Darnell's blooming health, I feel certain she could have continued in office for another thirty years at least !

Like all other societies, we are passing through a difficult financial period ; so far we have managed to keep a small capital intact and almost to balance our yearly expenditure, which owing to higher costs of everything, has greatly increased during the past few years.

I am certain that the Union fills a most important place in College life, and hope that it will continue to flourish, and celebrate its Centenary in 2006.

### R.C.M. UNION LOAN FUND

By URSULA GALE

THE Loan Fund, being a child of the R.C.M. Union, has not achieved the distinction of celebrating a Jubilee. It was founded in 1911 and, for the last forty-five years, has helped members of the Union with interest-free loans for a variety of purposes. The Loan Fund has always been fortunate in having many distinguished Collegians and friends of the College to help it in various ways, including serving on the Committee. The Director of the College has always been its Chairman so that Sir Hubert Parry, Sir Hugh Allen, Sir George Dyson and Sir Ernest Bullock have in turn presided over its activities. Dr. Emily Daymond was the first Hon. Sec. and Treasurer, followed by The Hon. Norah Dawnay and then myself. Committee members have included Mr. Charles Morley, Dr. F. G. Shinn, Mr. Sidney Scott, Miss Marion Scott and Miss A. B. Darnell, all of whom were on the original Committee of 1911, as well as Mr. George Macmillan, Mr. S. P. Waddington and Sir Bruce Richmond.

Throughout two wars the Loan Fund continued its activities, but gradually its scope has altered. Originally it was the only fund connected with the College which helped members with loans, but now other funds are available for present students and the Loan Fund is more concerned with those who have left the College. The Committee, too, has changed its character. Owing to the difficulties of travelling during the last war, vacancies on the Committee were filled by those who were near or in the College and the present Committee consists of The Director (Sir Ernest Bullock), The Registrar (Mr. Anson), The Bursar (Mr. Stammers), The Hon. Sec. of the R.C.M. Union (Miss P. Carey Foster), Miss Darnell and Miss Bull, so that we still have one of the original Committee with us.

It would take too long to enumerate the many and varied purposes for which loans have been granted but, in the past, they have included help with tuition fees, clothes, travelling, concert and recital expenses etc. Other funds now cover these, so that practically all the Loan Fund help now goes towards the purchase of musical instruments, ranging from a piccolo to a grand piano. The letters of gratitude received by the Hon. Sec., as well as the voluntary donations which some of the borrowers give to the Fund, bear witness to the continued value of the work done by this offspring of the R.C.M. Union.

## EXTRACTS FROM LETTERS RECEIVED

*from Sir Adrian Boult :—*

I am very happy to send all good wishes to the Union for its Jubilee and to all its members and their careers.

I have hazy recollections of many happy parties in the early days and of one in particular when Clive Carey and I were instructed to play the part of two beggars—I am not sure we were not blind—and we had to sing “ Drink to me only with thine eyes,” which we contrived to do in \*consecutive fourths ; I think it is one of the most difficult musical exercises I have ever taken part in !

*from Mr. W. H. Squire :—*

I regret to say I have had a serious illness since January and am not in the mood to undertake any work at present—so you must forgive me. All good wishes for the continued success of the Union and of your journal.

*from Mr. James Friskin :—*

Though I was there at the start of the Union, and a member of its first Committee, I really do not know that my recollections are at all vivid and detailed. I seem to remember going to dine with the Scotts before the first party in June and sitting next to Miss Phoebe Walters. It was, of course, Emily Daymond to whom the organization owed its start and my friendship with her is one of my precious memories. We had committee meetings in a room on one of the upper floors of the College ; I can still visualize the table, with Sir Hubert as the genial chairman.

I always look forward to the arrival of the Magazine and I value the link that my Union membership provides.

*\*Either Mr. Erlebach has an inverted sense of humour or the exercise was, in fact, more difficult than Sir Adrian thought ! — (see page 53).*

## DIARY OF A NIGERIAN MUSICIAN

By SAMUEL AKPABOT

ONE afternoon at Bishops court, Lagos, where I was living, the Archbishop of West Africa knocked at my door and said, “ Samuel, you are wanted to play the organ at the Cathedral.” Now the Archbishop loved pulling my leg and I thought this was one of his many jokes. “ Me ? ” I stammered, “ but I can’t play the organ—and in any case I do not know how the Cathedral organ works. I - - - I - - - I - - - ”

“ Get dressed,” he said, ignoring my protest, “ the congregation and choir are waiting.” “ But what of the organist ? ” I managed to blurt out. “ He is ill ; the assistant organist is out of town and the nearest organist lives very far off.”

And so it was that on that Friday afternoon I found myself seated at the huge three-manualed Cathedral Organ. I remembered that during my seven years as a chorister there, the organist always pulled on a lever to set off the works. So, very calmly I did likewise and the rumbling noise of the motor starting almost frightened me off my seat. And now the stops. Definitely not a diapason—that would be too loud, and definitely not a thunderous 16-ft. pedal—that would show off my many errors. So with very soft combination stops, I started improvising on the well-known wedding hymn-tune, “ The voice that breathed o’er Eden ” ; for this was a very big church wedding.



I got through the first hymn and a chant, much to my surprise, another hymn and the closing voluntary, and by this time I was getting cocky. When the bride and groom left the vestry, I ventured to pull out a 32-ft. pedal and the much dreaded open diapason and assaulted the Mendelssohn Wedding March with great gusto, bouncing up and down the organ seat like a yoyo. After the service I felt reluctant to vacate the organ. I just went on playing. I had fallen in love with the instrument. My career as a Church organist had begun—or had it?

The next day, I was asked to help as Deputy at a little English Community Church with a two manual organ. The organist went on leave a month after and I was left all alone to face this big instrument. For my first service, my courage deserted me. It was all right playing a hymn and a chant at a wedding service where the congregation was too joyful to care, but here it was different. The organists were all highly trained men and there was a tradition to live up to. So, I removed my shoes and *played through the service in my socks*. Immediately after the service the Vicar brought the Treasurer of the Church to see me and a much embarrassed Treasurer shook hands with me in bare socks.\*

But this was only the beginning of my escapades in this church. One New Year's Eve I took a group of Nigerian musicians to play at a dance; all evening we were all jigging to the rhythm of throbbing Nigerian music. At 10 o'clock, with these rhythms still ringing in my head, I took a taxi to go and play at the Church. I arrived at the West door a bit late, but just in time to hear the Padre announce, "we shall now sing Hymn No. 73." I dashed down the aisle of the Church to the organ to find it was locked. "Hymn No. 73" the Padre announced again. This time, I dashed across the chancel to the vestry, got the keys and dashed back as for the third time the Vicar announced, this time with obvious impatience in his voice, "Hm . . . Hymn No. 73."

I hastily pulled out a few stops and *played Hymn No. 74*. . . . With great presence of mind, the Padre started singing No. 73 and the congregation joined while I sat still—horrified, ashamed and fearful of the consequences. Came the sermon and then the traditional, "O God our help"—and the nightmare was over.

After the service a solemn looking Padre approached me and simply said, "Happy New Year to you, Samuel." "H - - h - - a - - p - - p - - y New Year, Padre," I stammered, following him with my eyes as he walked to the vestry—a man of God if ever there was one.

*\*Presumably threadbare by this time.*

## SHERLOCK HOLMES

By GUY WARRACK

"Is there any other point to which you would wish to draw my attention?"

"To the curious incident of the dog in the night-time."

"The dog did nothing in the night-time."

"That was the curious incident," remarked Sherlock Holmes.

**S**HERLOCK HOLMES is well known to have been a musical enthusiast, a keen admirer of the de Reszkes, Sarasate and Norman-Neruda, the possessor of a five-hundred-guinea Stradivari (which he got for fifty-five shillings) and of eccentric views about music-teachers' faces.

But why has the Editor of this Magazine asked me to write an article on the Master for this Jubilee Number? I cannot for the life of me think. Indeed, the more I consider it, the more reasons I see for not writing such an article. Let us examine these reasons.

First of all, there is no question whatever of Holmes's having been a student at College. He might have been a relation of Henry Holmes, who was our first Violin Professor, but he was certainly no pupil of his. For one thing, Henry Holmes would not have tolerated Sherlock's unconventional technique. It will be remembered that "Leaning back in his arm-chair of an evening, he would close his eyes and scrape carelessly at the fiddle which was thrown across his knee."\* Is that the behaviour of an R.C.M. alumnus? In Marylebone Road they might argue that it was, but we in South Kensington can give the lie to that view, because Sherlock Holmes came down from the University in about 1876, took rooms near the British Museum, where he filled in his "too abundant leisure by studying all those branches of science which might make (him) more efficient," and was in active practice as a consulting detective by 1881, whereas the Royal College of Music was not opened until 1883.

Again, Holmes's South Kensington connections were few and slender. Certainly in 1895, the year in which he was writing his problematical monograph on the Polyphonic Motets of Lassus, an exciting case came to a climax near Gloucester Road Station. There is no evidence, however, that Holmes ever got nearer to the R.C.M. than the Albert Hall, which he visited in July, 1898. Although he once rhapsodized about school buildings—"Lighthouses, my boy! Beacons of the future! Capsules, with hundreds of little bright seeds in each, out of which will spring the wiser, better England of the future"—he does not appear to have apostrophized the adjacent R.C.M. in any such terms.

Lastly, if Holmes had no link with the R.C.M., he had even less with this Magazine, now celebrating its fiftieth year, for it is fifty-three years since the great man retired from practice to take up bee-keeping on the Sussex Downs. His two subsequent cases are neither here nor there.

I hope that by now I have satisfied (a) the reader that an article on Sherlock Holmes and the R.C.M. should not be written, and (b) the Editor by having written it.

\* Since writing the above I have received an interesting letter from the Danish composer, Poul Rovsing Olsen. It is relevant enough to quote in full:—

"Let me quote a passage from 'La Musique Arabe' (1863) by Francesco Salvador-Daniel as translated by H. G. Farmer:—'Among the stringed instruments figures the violin, known by the name of the Kemendjah. It is provided with four strings and tuned by fifths like our European instrument. The only difference lies in the manner of playing it. The musician being seated holds his instrument with his left hand, resting the lower part of the sounding board on his knee. The bow, held in the right hand, passes over the strings like that of our violoncello . . .,' etc. ('Arab Music and Musical Instruments,' p. 119).

"Did Sherlock Holmes have any knowledge about Arabic customs?"

I myself feel rather doubtful as to whether such a thing has ever existed as a Strad. Kemendjah.

*Our reasons for asking Mr. Guy Warrack to write about Sherlock Holmes would, we had thought, have been easily discerned even by Dr. Watson (we do not, of course, refer to the Organist of Christ Church). It is only recently that a London evening newspaper described the goings-on at the annual dinner of the Sherlock Holmes Society of London. We quote: "Men and women in heavy disguise crept into the Charing Cross Hotel. Some wore mufflers, others false moustaches and side-whiskers. All looked suitably furtive. They were guests disguised as Holmesian characters. Mr. Guy Warrack, the Chairman, went as Rigoletto of the Club Foot; Mrs. Warrack was his 'abominable wife.' Giving permission to smoke, Mr. Warrack said the diners could have the choice of one hundred and forty tobaccos—as many as Sherlock Holmes could identify from the ash." Need we say more?*



## HERBERT KINSEY

By IVOR JAMES

WE retired professors of the R.C.M. are going to have the pleasure of welcoming Herbert Kinsey among our growing numbers. We are becoming quite a strong group and welcome such a new recruit, assuring him that it is not nearly so bad or lonely as we may have anticipated. He entered College as a student in 1901, gained an open scholarship in 1902, continuing his studies first under Arbòs and later under Maurice Sons until 1906. He played in almost every orchestra that existed in London in those days—the Queen's Hall Orchestra, the London Symphony Orchestra and the Philharmonic Orchestra. He was a member of the English String Quartet (Tom Morris, Herbert Kinsey, Frank Bridge and Ivor James), and of the Walenn String Quartet (Gerald Walenn, Herbert Kinsey, James Lockyer and Herbert Walenn) for many years. In 1912 he married Olive Bloom—herself a most distinguished Collegian—whose performance of the Brahms B flat pianoforte concerto was almost a landmark for pianists. H. K. joined the teaching staff at College in 1920 and also became an examiner for the Associated Board in the same year. He formed the Kinsey pianoforte quartet in 1925, whose members were Olive Bloom, H. K., Frank Howard and Anthony Pini—this organization flourished for some time until its founder had an unfortunate illness, after which he turned to travelling over the Commonwealth for the Associated Board, carrying out five tours of South Africa, two each of Australia, Canada, New Zealand and Ceylon, also one to Jamaica.

Incidentally, during these voyages he became quite an asset to the ship's company as an athlete, giving his opponents a big tussle in deck games even in his most recent journey to and from New Zealand, when he must have been nearing his retiring age! I believe he frequently won prizes for Fancy Dress competitions on these voyages.

He had an extraordinary memory, not only for important things, but also for odd bits of information. When travelling to a quartet engagement, we would ask him how many miles from London our journey was—what was the first and third class single or return fare. If he got all these correct, we were not satisfied until he could tell us the population of the town! His ability to pull terrifying grimaces scared people from entering the carriage in which we travelled—most useful when the train was crowded, or if we felt we needed a little more last minute rehearsal—the addition to the grimaces of a scarf round his head, ensured us an empty carriage at any time! He had many entertaining monologues, which he would deliver on suitable occasions and his imitation of the piccolo player interpreting the Scherzo in F minor of Tchaikovsky holds its own with Bateman's "One note man."

The Fellowship of the College (F.R.C.M.) was conferred on him in 1950. He has had quite a number of works published, among which are three books of studies for violin, two books for viola, plus many teaching pieces for violin and piano; also a book, "The Foundation of Violin Playing and Musicianship" (Longmans, 1954), the purpose of which is to help young teachers to get their pupils really well grounded.

I guess he will not be idle now that he is to say "good-bye" to his professorship. He has retained to the full his enthusiasm for music, in fact his appreciation and devotion to it are those of an artist. Both he and Olive have our sincerest wishes for many, many years of continued happiness.

## FRANK MERRICK

### SOME RECOLLECTIONS AND A TRIBUTE

By ARTHUR ALEXANDER

**T**O me it gives especial pleasure that I should be invited to write upon the impending retirement of my old friend and colleague—an occasion tinged with sadness for us all at the College, where he has always stood firmly for those lofty principles, musical, social and political, from which he would not swerve. Moreover, he has ever been ready to defend them, not with rancour, temper nor resentment, but always in a spirit of sweet—sometimes, maybe, bitter-sweet—reasonableness. Supporting as he does various societies for the suppression of this, and the promotion of that, I like to think of F.M. (as I shall call him) contriving to belong to an equal number of both in order to preserve a balance !

Knowing our friend's inherent honesty and sense of fair play, it is amusing to recall those occasions when, approaching one with a meaning smile, he has proceeded to unfold, with transparent guile, intricate details of a deep-laid and subtle plot for the furtherance of recently discovered works by composers whose names remind one either of a domestic cleaning fluid or one of the rarer continental table delicacies !

It is now almost twenty-seven years since F.M. came amongst us. In those days, the ever-fresh and youthful face we know so well was obscured by an impressive tawny beard, the removal of which two or three years later caused Sir Hugh to exclaim one day at lunch : " Alas, College has lost its Shakespeare ! " And since those distant days, Frank and I have continued amicably to differ on many matters of taste, outlook, enthusiasm and preference—yet, at no time have these differences in any way affected our friendship.

Our friend has continued to wear a look of patient pity, touched with a faint trace of amusement, at my (to him) more extreme and audacious statements—" A very quaint notion," he will say, with precise articulation. I remember a discussion on Bax which came to an abrupt termination when Frank uttered with pontifical conviction : " I consider every work Arnold Bax has written to be of transcendental beauty."

That " trans-cen-den-tal " was something never to be forgotten !

And this leads me to record other things besides F.M.'s delight in long words—such as long works, all repeats (regardless of their length) and, in food, a partiality for monotony. His abhorrence of piano transcriptions is well known. No one can stand up to teasing upon his musical likes and dislikes with greater equanimity and tolerance, and he possesses that rare quality—the capacity to laugh at himself and at criticisms of himself. " I have been compiling a list of places where I have played " (he once told our lunch table): " There are 30 (?) of them—and on no occasion have I been invited back." (A mis-statement, I fancy.) And then there was the occasion (in Dublin, I think) when after a complaint at the slowness of the other of the two examiners, the official in charge, pointing towards F.M.'s room, grunted : " The old fellow in there is no electric hare."

Of his teaching, I am not in a position to speak. It is perhaps not generally recognized that students invariably know more of the methods and ways of the various College Professors than do those Professors of one another's, but I am quite convinced that his approach is one of broad-mindedness, tact and sympathy. In other respects, too, his tact



is proverbial, as witness the occasion when—after a Wigmore Hall performance of the Brahms-Handel Variations from which I had stupidly omitted two (the result of practising them in wrong order), I wondered if it were tact or sympathy that led F.M. to say to me afterwards : “ And do you prefer those Variations left out ? ”

As pianist, F.M. has performed works familiar and unfamiliar of almost every style and period and he is probably unique in having given outstanding performances of the “ Hammerklavier ” without becoming more than very slightly warm. Of his additional capabilities, it is not generally known that our friend is one of the last pianists to indulge in public improvisation—an attribute confined now-a-days only to organists. Also some years ago, F.M. was awarded a prize for his completion of Schubert’s “ Unfinished ”—a remarkable piece of work in that it was not only Schubert, but Schubert of good quality.

He must be one of the few to have set successfully a number of Esperanto poems. His interests extend to all branches of music, though opera appeals less to him. But it was while he was touching on this subject, that I have to thank him for that unforgettable line from the libretto translation of a now forgotten opera by Mancinelli : “ How brightly shines the phosphorus on the waters of the Bosphorus ! ”

However, I could continue reminiscing about our friend for more pages than this magazine can spare, therefore, as “ coda,” let me wish F.M. on behalf of us all, a most happy *nominal* retirement, for with extra time to pursue his manifold activities and interests, he is very unlikely to remain inactive. May there be many occasions, too, when looking out of my window (whilst teaching !) I shall see the upright figure of my friend striding purposefully from behind the Albert Hall towards the College, there to have lunch with us. After all, who is there better qualified to remind us that the English language is not confined to words of three syllables ?

#### DR. DARKE AND ST. MICHAEL’S

Dr. Harold Darke’s fortieth anniversary as organist of St. Michael’s Church, Cornhill, is to be celebrated in a worthy manner on the first Sunday and Monday in June. Several of those who have been amongst Dr. Darke’s most notable colleagues at the Royal College will contribute to the programmes—and rightly so ; for has he not himself proved an integral part of College life and achievement from the day he entered it as an organ scholar, fifty-three years ago, right up to the very present ?

Sir William Harris has specially composed an anthem for the Morning Service on Sunday, June 3, at which the Dean of St. Paul’s will preach. The following day, in the lunch-hour, Dr. Darke will give an organ recital ; and that night, at 6 p.m., he will conduct his St. Michael’s Singers, with Isobel Baillie as soloist and the Harvey Phillips’ Orchestra, in performances of yet four more works written particularly for this occasion. These are : *A Vision of Aeroplanes* by Vaughan Williams, *Hierusalem* by George Dyson, *An English Mass* by Herbert Howells, and his own *A Song of David*. Her Royal Highness The Princess Royal and the Lord and Lady Mayoress will grace the occasion ; as will, no doubt, all those of Dr. Darke’s friends and admirers who may be fortunate enough to come by the special tickets necessitated by the limited accommodation.

The R.C.M. Magazine, and now the R.C.M. Union, have both reached their Jubilee. We cannot do better than wish Harold Darke a similar achievement, in due course, at St. Michael’s.

#### MR. STAMMERS’ RETIREMENT

At the end of this term we shall be losing the esteemed services of our Bursar, Mr. Ernest Stammers, who succeeded to this responsible office in 1946. His life and his work here will receive their due appreciation in our next number.

Paymaster Commander J. Shrimpton, C.B.E., R.N., is to succeed Mr. Stammers as Bursar in September of this year.

## THE ROYAL COLLEGEIAN ABROAD

BERNARD STEVENS has been awarded the Collard Fellowship of the Worshipful Company of Musicians for three years.

MALCOLM ARNOLD's *Piano Trio* received its first performance in a programme which also included RUBBRA's *Trio Op. 68* and BERNARD STEVENS' *Trio (1943)*, given by the St. Cecilia Trio at the I.M.A. on April 30.

JAMES FRISKIN gave a piano recital in the Town Hall, New York, on March 7. His all-Bach programme included the *Goldberg Variations* and the *Chromatic Fantasia and Fugue*.

SARAH FISCHER is continuing her series of concerts, which she has given now for sixteen years for the benefit of Canadian musicians, at the Ritz Carlton, Montreal. These concerts, of which the seventy-second was given on March 5, have the purpose of introducing young musicians who would otherwise be unable to finance themselves.

RICHARD ARNELL has been commissioned by Sir Thomas Beecham to compose a new orchestral piece for performance by the Royal Philharmonic Orchestra on August 24 at the Edinburgh Festival. It will be entitled *Landscapes and Figures*, based on imaginary paintings mostly contemporary in style.

DR. ROBIN ORR has been appointed to the Gardiner Professorship in Music in the University of Glasgow as from October this year.

DR. GEORGE THALBEN-BALL gave a recital at the Royal Albert Hall on March 20 to mark the completion of extensive renovations to the organ there, which dates from 1871.

DR. RUTH GIPPS conducted the first performance of ADRIAN CRUFT's *Traditional Hornpipe Suite* at the Conway Hall on March 9. The programme also included VAUGHAN WILLIAMS' *Symphony No. 5 in D*.

MAY HARRISON, LEON GOOSSENS and FRANK MERRICK gave a concert, in association with the Aeolian String Quartet, to the memory of Arnold Bax, the late Master of the King's Music, at the Wigmore Hall on January 7.

ROBERT IRVING conducted the Sadler's Wells Ballet in the first performance of *Noctambules* at the Royal Opera House, Covent Garden, on March 1.

SIR MALCOLM SARGENT conducted the first performance in London of HERBERT HOWELLS' *Missa Sabrinensis* at the Royal Albert Hall on March 17. ELSIE MORRISON and GORDON CLINTON were amongst the soloists and ARNOLD GRIER was, as so often, at the organ.

EDMUND RUBBRA's *Piano Concerto* received its first performance by Denis Matthews and the B.B.C. Symphony Orchestra under SIR MALCOLM SARGENT, at the Royal Festival Hall on March 21.

## OUR COVER DESIGNER

We are much indebted to Miss Gillian Ashby, not only for the drawing of the College building, which we have used for the last year or so on our title page, but for this new cover she has designed for the Union Jubilee number. It is the one we considered the best of several she was kind enough to submit to us, and we hope it will meet with general approval, so that it may be adopted for good.

Gillian Ashby was born at Leicester in 1932 and had been already three years a member of the National Youth Orchestra when she entered College as a violinist in September, 1951. She studied with Isolde Menges and soon achieved her A.R.C.M. Then she took up singing and, under Cuthbert Smith, attained her A.R.C.M. for that too. She had graduated to the Opera School before leaving College in July, 1955, and was both a Clara Butt and a Henry Blower prize-winner. She then went on tour in *Florodora* and it was during this busy time she found opportunities to work at these designs. The Leicester Bach Choir engaged her as one of its soloists last Christmas. We would like to offer her our best wishes for the successful career she so well deserves.

## THE TAS OCTET

Mr. and Mrs. Pierre Tas recently achieved an ambition of which they are rightly proud. They have been able to form their very own Double Quartette, consisting of two sons (David and Michael), two daughters (Jean and Gillian), two grandsons (Martin and Matthew) and two grand-daughters (Jane and Amanda).

In sending our congratulations to "Peter" Tas and his wife may we suggest, as the ultimate goal, a family performance of the *Siegfried Idyll*—which, after all, would need only five more.

*Owing to the unusual pressure on our space, the acknowledgment of any new books and music received has had to be postponed until our next number.*



## THE R.C.M. UNION

The Easter Term is not as a rule a busy one but this year, in view of the Union's Jubilee, there has been quite a good deal to do in making arrangements for the Dinner on May 25th to which we hope as many as possible of the Old Students will come. I mention "Old Students" advisedly as the price of 30s. a head will most likely debar the younger members from coming: this is much to be regretted but is unavoidable.

Through the kind persuasion of our President, several more members of the Council of the College have now joined the Union and we gladly welcome them to our ranks. On the other side of the picture, however, several friends of long standing have died within recent months.

I do hope that a great number of members will support the Union events this year.

PHYLLIS CAREY FOSTER, *Hon. Secretary.*

## STUDENTS' ASSOCIATION

The main social function of the term was an informal dance held, with the kind assistance of the College authorities, in the Cafeteria. The date chosen for this occasion was Shrove Tuesday, February 14th, also a noted Saint's Day and in view of the fact that pancakes on the ceiling always tend to be somewhat messy compared with hearts, the committee in deciding on the decoration motif, adopted the latter plan and chose the title—Valentine Dance. As mentioned in last term's report, our financial position is such that this informal dance had to replace the usual Easter Ball. The position is still grave and thus it will be impossible to hold a Summer Ball this term.

Last year table tennis facilities were revived and activity in this field has been growing steadily. In the Christmas Term a College knock-out competition was organized and on March 5th, last term, a match between the Royal College of Music and the Trinity College of Music was held. Representing "College" were Ronald Boote, Leslie Cawdrey, Colin Parr and Miss Rosemary Gale. The singles match was won by the R.C.M. whilst the doubles resulted in a draw. We should like to extend our thanks to Trinity College, and we look forward to a return bout.

On Friday, February 24th, the Students' Association Orchestra, leader Gillian Radcliff and conducted by Donald Elliott, gave a concert in the College Hall. The programme included the Overture *Der Freischütz* by Weber; *The Wand of Youth Suite No. 2* by Elgar, and *Concerto for Flute in D, K314*, by Mozart, in which the soloist was Judith Fitton.

The Polyphonic Group, directed by Donald Francke, gave a recital in the College Hall on Wednesday, March 21st. The programme, which was devoted entirely to sacred music, included Tudor Motets by William Byrd, Thomas Morley and Martin Peerson; *Ave Verum Corpus* by Mozart; a fifteenth century hymn for Palm Sunday—*Gloria Laus et Honor*—transcribed for the occasion; and the Coronation Motet—*O Taste and See*, by R. Vaughan Williams.

Lastly it gives us great pleasure to recall an event, organized by the Students' Association, yet which was open to the whole College, irrespective of membership. On Thursday, March 15th, Dr. Harold Darke delighted us with a commentary on his recent tour of South Africa—illustrated with colour films of exceptionally good quality; indeed it would seem that in his capacity as a cameraman as well as an organist, Dr. Darke certainly succeeds in choosing the correct registration of "stops."

DONALD FRANCKE, *President.*

## CHRISTIAN UNION

The R.C.M. Christian Union is a branch of L.I.F.C.U. (London Inter-Faculty Christian Union), which links Christian Unions in all the Colleges of London University. Our weekly programme consists of various lunch-hour fellowship meetings as advertised on our notices. We shall be continuing the series of tape-recordings on evangelism (made by Rev. M. A. P. Wood) during this term on most Wednesdays. This is in preparation for the L.I.F.C.U. Mission to London University to be held from November 4-11 when meetings will be held centrally and at the College to present the Christian message. Our periodic fixtures include "squashes," rambles and conferences, sometimes in connection with the other London Music Colleges. Any member will be pleased to answer enquiries; an invitation is extended to all to come to meetings of the Union.

COLIN CRABE

## MARRIAGES

\*McKIE—BIRKS.—On April 5, 1956, in the Henry VII Chapel, Westminster Abbey, Sir William Neil McKie to Mrs. Phyllis Ross Birks.

JONES—\*CUNNINGHAM.—On August 18, 1954, William H. Jones to Juliet E. Cunningham.

*We regret the oversight which has caused delay in the above announcement.*

\* Denotes Royal Collegian.

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CHARLES PHILIP LAWRENCE (JOHN) HARE

FEBRUARY 6TH, 1956



## IN MEMORIAM

A service in memory of John Hare was held in Holy Trinity Church, almost opposite the Royal College, on February 21 at noon. A most beautiful performance by Harvey Phillips of Purcell's *Dido's Lament* opened the Service ; whilst Harold Darke's masterly playing of Hubert Parry's *Elegy* brought it to a close. A mixed choir of College students, conducted by Harold Darke, sang Parry's motet "*There is an old belief*" with deep feeling. Sir Ernest Bullock read the lesson and Stanley Stubbs was in his rightful place at the organ. Together with the Twenty-third Psalm, the hymns, and the well-chosen prayers this proved a most moving tribute to an old and very devoted servant, in every sense of the word, of this College.

*This photograph of Mr. Hare shows him as many of us will remember him in the early 1920s.*



## "JOHN HARE"

As recently as 1953 the R.C.M. Magazine printed a half-farewell to Mr. John Hare on his retirement from the College at Christmas, 1952.

It was then our happiness to think of him in his prospective tranquility—with time in his keeping for the hobbies rewards fifty-one years' devoted work would have offered and justified.

But time was reduced to a mere three years, rewards narrowed and cancelled-out in declining health. He died on 6 February, 1956.

This note is written on what would have been the 69th birthday of one whom Somerset House registered as Charles Philip Lawrence Hare. Those of us who have worked long in the R.C.M. find no real link between him and high-sounding names, significant dates. To most of us he was plain John Hare. And in relation to one who had become a seemingly timeless part of an Institution there is not much need to offer a parade of dates.

But there is everything to be said of the man himself. There can be no least-common-denominator of appraisal for what he meant to the many hundreds who passed through the College during his half-century of service—among them there is not likely to be any hard-and-fast estimate or any facile phrase capable of summing-up this rare man. There could be only a varied emphasis, and no set pattern in assessment. But, of a certainty, there would be one common ground of approach—universal affection.

A College of wide repute and achievement inevitably throws into relief a few select, great names. These are commonly the basis of public esteem. No College can afford to be without them. These "public" names will be powerful but few. The Hayles, the Ferns, the Broadbelts, Parkers, Perrys and Hares will not be among them. To the wide, extra-mural population they will be as anonymity itself. They, too, will be few. Stupidity or blindness on our part might make us rate them as powerless—that would be a serious error. Throughout the life of the College, there have been, from time to time, historic moments of tension, strain, counter-balance—call them by any euphemism you like—which have touched these "few" in their respectful but firm relationship with the greater powers. Mr. Hales versus Sir Charles Stanford became legendary. Broadbelt versus Visetti won all hearts that had time to beat for strong-minded contestants. Parker versus overweening organicist virtuosi was a legitimate example of gentle correction. Mr. Perry's enchanting pomp was not always directed at non-Professional members of the College. And Fernian wrath was apt to explode in the highest circles.

John Hare was "different." He revealed his legitimate powers in wholly original ways. Under cover of real humility and gentleness he deployed a canny gift of management. In a sphere proper to the Head-of-the-Office there was frequent need of initiative and resource; sometimes, too, of un-easy decisions. That was especially true of the early phase of his Office reign. There were, too, at all times, the instant problems of student temperament, the upshot of which could not always be dealt with vicariously or even by immediate appeal to higher authority. The Office itself could not escape the earliest explosive signs of many student perplexities. And it was to Mr. Hare's credit that, with calm unhurried wisdom he met—but, most properly, never sought—the unpredictable hopes and fears and questionings of the rank-and-file. As a result, over the years there grew the tale of his understanding, his sympathy, his gentleness. It was no idle legend. It was the central fact in the history of a very un-ordinary personality. And the solitary pervasive term "John" became a symbol for what countless R.C.M. Students—here and over a large part of the world—felt to be the essentials of kindly but undemonstrative friendliness.

It is plain truth that he—one of the outstandingly-loved servants of the College—was far from allowing his gift for friendship and understanding to degenerate. At all times he reserved judgment. Of all men he most promptly would have disclaimed the right to deliver judgment. And where an inescapable verdict had to be given he was apt (in his considerate way) to utter it in parable. That was his way, not of escaping truth, but of tempering its severity.

It is curious to reflect that in this plain, upright and forthright man the gift of parable was highly developed. It is no secret that three of his Directors were in almost daily contact with this Biblical line of defence. John himself was doubtless fully persuaded they knew the way round it. But against thoughtless, importunate folk (of any level) that same defence was impregnable. And for that reason John Hare will remain in part a conundrum to those few who found it an obstacle. But to how few!

For men of quiet, enduring service there are no visible memorials: there will be none of that kind for John Hare. But wherever people who knew him are gathered together there will be a glint in the eye and a warmth in the heart at the mere mention of his name. It cannot be otherwise.

HERBERT HOWELLS.

There were three periods during which I learnt to know and appreciate John Hare. The first was when I came to the College as a very raw scholar in 1900. John then ran errands from that narrow little office which stood behind the general office where Mr. Hayles fathered and directed us all. Both these offices were later displaced by the present inner entrance Hall. John was then a hefty lad, with no frills of speech or manners, but a ready and reliable messenger and boy-of-all-work for Mr. Hayles.

When, twenty years later, I returned as a professor, the general office had moved, and John had become Mr. Hayles' successor. He had already developed that uncanny memory for names and faces which seems to be a providential gift to those who have to deal with a constantly changing population. The custodians of University Colleges are famed for knowing every undergraduate who passes into their quad. John Hare had that flair, and knew and welcomed us all.

My third period was another fifteen years later still, when I returned as Director. By this time John was the channel through which passed a great deal of the student administration, their daily queries, time-tables and requests. He had also become a general mentor for many of the professors, who gossiped with him and added the tally of their experiences and opinions to the limitless store of his own. He had thus reached the rank of an institution, known and favoured by everyone who knew the College at all.

He expressed his views and retailed his experiences with a friendly candour, enveloped in a kind of half-slang, which was as expressive as it was entertaining. One of his favourite adjectives was "spot." To be "spot" was to be of accepted standing in his eyes. I myself became in due time a "spot" student. Later I had reason to believe I was a "spot" professor, worthy to teach "spot" scholars. I never had the courage to enquire if he considered me a "spot" Director, but I felt that in his opinion most of my reforms were well-meaning, and some of them may in time have reached "spot" rank. I hoped at least not to put too great a strain on his loyalty to past ways and traditions, and in this I think I succeeded, for we remained to the end close and confidential friends.

It was this basic and passionate loyalty which made him what he was, keen, devoted and unswerving in his standards of duty to the College. In later years his health became less good, and he was a bad patient. He often worked when he was far from fit, and he found it difficult to follow the strict dieting which his condition needed. We all preached rest and care, but he could not keep away from the place to which his whole life had been given, nor could he control his impulse to be and to do what long habit had so fixed in his mind. He did quite literally serve the College to the extreme limits of his strength, and he earned a place in our annals equal to that of any of our founders and leaders. It is on such foundations of unselfish and unfailing devotion and character that the effective work and atmosphere of any college chiefly depends, and happy indeed are those institutions which can find and retain the services of John Hare and his like. For thousands of us his name is a vivid and fragrant part of our history. And we shall not forget him.

G. DYSON.

The passing of Charles Hare, more affectionately known as "John," was received by his colleagues and friends with the deepest sympathy and regret.

When he retired in December, 1952, it was hoped he would be spared to enjoy the rest he so deservedly earned after an unbroken period of fifty-two years' devoted service to the College, but unfortunately, during his three years of retirement he did not enjoy the best of health.

From the time he came to College in December, 1900, up to the date of his retirement he served in the General Office, first under Mr. Hayles, then with Mr. Perry and eventually took over the reins himself on the transference of Mr. Perry to the Examinations department. His appointment to that office was received by the Professors and Students as a very popular choice for long before this he had carved out a niche for himself in the affection he was regarded by everyone which continued until his retirement and many old pupils have every reason to be grateful to him for the kindly advice and guidance he gave when they came to him with their difficulties.

He served the College well and he will be remembered by all who knew him with sincere affection.

E. STAMMERS.

When John Hare died, the College and the thousands of pupils who had passed through it, and I, lost a very great friend.

For thirty years I worked with him and found his advice and guidance, particularly in my early days, as did all of us, to be sound and never failing. His foresight, his ability to "hit the nail on the head," never failed to amaze me.

The morning-after digest of the Union "At Home," when his wonderful sense of mimicry became manifest, was always a source of wonder and amusement.

Such loyalty and unselfishness is rarely encountered.

PERCY D. SHOWAN.



## RICHARD OWEN BEACHCROFT

FEBRUARY 5, 1956

R. C. Beachcroft was a very old and valued friend of mine, I have known him for well over fifty years and first met him when he was composing those original Impromptus of his, which were remarkable for their individuality and harmonic daring when he and many of us had not even heard the name of Debussy. I have always been sorry that his output of compositions was not greater.

As a teacher he had many gifted pupils, names like Reginald Thatcher, Douglas Fox, Sydney Newman and David Willcocks leap to one's mind. His splendid influence on the musical life of the schools where he taught—notably Clifton College, Clifton and Redland High Schools—is immeasurable. He also did more than his share of Associated Board examining overseas. He will be long and gratefully remembered.

FRANK MERRICK.

*Dr. C. S. Lang writes :—*

R.O.B.—as he was affectionately known—guided and shaped the musical destinies of many Cliftonians who have since made their mark in their profession. But it was through the Sunday evening organ voluntaries in chapel that R.O.B. instilled a love of music into the breasts of possible Philistines, for there we were able to hear all the major works of Bach, Mendelssohn, and Rheinberger, as well as such virtuoso pieces as the Mozart F minor Fantasia and the Reubke Sonata.

There are some who think that one of his greatest claims to fame was his ability to hold, in a sermon from the pulpit, a congregation of schoolboys—whether sixth form or lower third. Others uphold his gifts as a composer (evidence the three remarkable Impromptus for Piano, written between 1897 and 1900) but these gifts—for some reason best known to himself—were not developed. Nevertheless, R.O.B. remains in the memories of many of us a great man.

## FRANK HENRY SHERA

FEBRUARY 21, 1956

There must be many who, coming under the influence of Professor F. H. Shera, owe much to his guidance and teaching. Not only did he hold positions as clarinet master in various public schools, but for twelve years he was director of music at Malvern College. In 1928 he became Professor of Music at Sheffield University and since 1934 he served as the University's Public Orator. The writer had the privilege of examining with him for three years as external examiner at Sheffield. This was an exhilarating experience, for Shera had a keen, analytical mind (he was an excellent mathematician) and his care for detail, his sure and accurate judgment were remarkable qualities which lent distinction to all that he did.

He was one of the few Cambridge undergraduates who took the degree of Mus. M. His booklet on "Debussy and Ravel" in the "Musical Pilgrim" series has proved to be most useful to music students.

A good friend and wise counsellor, he will be sadly missed by all who enjoyed his friendship.

WILLIAM H. HARRIS.

## HAROLD WILLIAM RHODES

FEBRUARY 27, 1956

It was with great regret that I heard of the death of my old friend Harold Rhodes at the age of sixty-seven. We had been acquainted ever since we won our Open Scholarships at College on the same day in 1905. He was one of Sir Walter Parratt's many distinguished pupils, having worked his way up as an Organist and Choirmaster, eventually attaining the post at Winchester Cathedral which he held since 1933 till a few years ago, when his health broke down so pitifully.

Previous posts which he held were those of St. John's Church, Torquay, and Coventry Cathedral. It was while he was at Coventry that he made a special visit to Reigate to play at my wedding service.

He was also a good pianist. On several occasions we enjoyed ourselves giving Recitals for two Pianos. At College he studied Piano under Marmaduke Barton (for whose teaching, I remember he had great admiration). He was a fine scholar, and a good lecturer. He won his Mus. Doc. degree at London University at quite an early age. Mozart was his special love. For years he had been engaged in collecting material for producing a book on his instrumental works which unfortunately was never completed.

I visited him several times at Winchester, occasionally deputising for him at the Cathedral and giving Recitals on the magnificent organ, which, through his initiative, had been reconstructed and enlarged. The strenuous life he led there proved too much for his health and he was forced to resign only a few years ago. He was a very sincere and deeply serious musician with a keen sense of humour. *Requiescat in pacem.*

ERIC GRITTON.

## RUBY MACGILCHRIST

FEBRUARY 28, 1956

It is a melancholy fact that, within the space of a year, we have had to record the deaths of two of our gayest student-contemporaries ; two, moreover, who at that time were often seen happily together. Crawford McNair died last August ; and now Robbie, as we have always known her, has gone too. We remember with gratitude the pleasure she gave to others with her charming voice, her acting and her dancing, her fun—and her great beauty. To have been stricken down so cruelly, when in her prime and with the future holding so much for her, was a tragedy.

Rubina Gilchrist was the name she adopted professionally and, as such, she sang with the Carl Rosa Opera Company. We remember her particularly as a delightful Gretel in Humperdinck's opera. She worked hard for E.N.S.A. and at the Nuffield Centre during the war ; the Navy was particularly fond of her and used to fly her specially to entertain at Scapa and other remote bases. She was playing lead in "Miss Hook of Holland" when misfortune befell her. It was one of the last flying-bombs to fall on London, in August 1944, that had damaged her spine so severely. From then on she fought bravely ; but neither the skill of her doctors nor the devoted and constant attentions of her nurse and friend, Mary Hockney, could ultimately save her.

We would like to believe that often, during those twelve long bed-ridden pain-stricken years, Robbie's thoughts went back to those five happy years spent at College—to her singing lessons with Beatrice Dunn and Dawson Freer, her piano lessons with Herbert Sharpe and Angus Morrison ; to her obtaining the A.R.C.M. as a solo singer ; to the Opera School ; and to all those happy friendships which began in College and, in the case of my wife and myself, endured right until the very end.

EDWIN BENBOW.

## JOSEPH WILLIAM GEORGE HATHAWAY

FEBRUARY, 1956

Dr. Hathaway during his long life, he was eighty-six when he died, travelled great distances—mainly on examination tours—and indeed claimed to have six times encircled the globe. Travel was to him a recreation, as well it might be in those more leisurely days before air-transport had converted long journeys into mere hops. He was appointed an examiner to the Associated Board in 1916 and retired from it in 1944, during which time he undertook tours in Australia, New Zealand, Canada, India and South Africa—the latter in 1930, after which he settled down in Oxted, Surrey. Dr. Hathaway was amongst the earliest students of the Royal College and was later appointed to the staff. Choral works featured largely amongst his compositions ; whilst from 1895 till 1914 he was organist of Tonbridge Parish Church. He obtained his Doctorate of Music at Oxford and, as a distinguished past-student, was made an Hon.A.R.C.M.

EDITOR.

## NOT ENTIRELY CONFINED TO MUSIC

The organist of Christ Church Cathedral, Oxford, sends us the following letter, which would appear to have been addressed to him in error :

DR. S. WATSON,  
2 Weston's Yard, . . . . . Maternity Home,  
Eton College. . . . . Bucks.

Dear Sir : Re Mrs. . . . . .

I understand that the above is a patient of yours and I have to inform you that she was confined in this hospital on 12th May last. The baby's eyes have been rather watery and she has been treated with  $\frac{1}{2}$  gr. M. and B. Mrs. . . . . . was discharged from here on Saturday last.

Yours faithfully,  
. . . . .

Matron.

*We are, unfortunately, not privileged to publish Dr. Sydney Watson's reply—whatever it may have been ! To the Editor's knowledge, at least two other Doctors of Music, and probably many more, have been thus mistaken : both Dr. Fielden and the late Dr. R. O. Morris used to recount their own particular stories of being erroneously prevailed upon, when on tour, to attend in an emergency. Dr. Morris (was it on account of this ?) used to say he gave up doing Board work because he so hated trundling up and down the country with his "little black bag." And was it not Dr. Henry Ley who, brought to the telephone from his bed in the middle of the night, protested he was a Doctor of Music not of Medicine—to which the reply came : "You're just the man I want ; I get a perpetual singing in my ears."*



## CONCERTS

## THE FIRST ORCHESTRA

THURSDAY, FEBRUARY 9

GOD SAVE THE QUEEN

SYMPHONY No. 41 in C major (*The Jupiter*) ... .. Mozart

CONCERTO for Piano and Orchestra in D minor ... .. Brahms

Sonya Hanke, A.R.C.M. (Exhibitioner—Australia)

" TRIANA " ... .. Albeniz (transcr. Arbos)

Conductor : Richard Austin

Leader of the Orchestra : Basil Smart

THURSDAY, MARCH 22

GOD SAVE THE QUEEN

INTRODUCTION AND ALLEGRO for Strings ... .. Elgar

PIANO CONCERTO No. 1 in E flat minor (*in one movement*) ... .. Lisapounoff

Malcolm Binns, A.R.C.M. (Associated Board Scholar)

SYMPHONY No. 2 in D major ... .. Sibellus

Conductor : Richard Austin

Leader of the Orchestra : Joy Marlitt, A.R.C.M. (Scholar)

## THE SECOND ORCHESTRA

TUESDAY, JANUARY 31

GOD SAVE THE QUEEN

TONE POEM : En Saga ... .. Sibellus

CONCERTO for Clarinet and Orchestra ... .. Mozart

Gerald Bodmer (Scholar)

SYMPHONY in D minor ... .. Césaire Franck

Conductor : Harvey Phillips

Leader of the Orchestra : Frances Mason (Scholar)

TUESDAY, MARCH 13

GOD SAVE THE QUEEN

TONE POEM : Tintagel ... .. Bax

PIANO CONCERTO No. 3 in C minor ... .. Beethoven

Wendy Wilson, A.R.C.M.

SYMPHONY No. 1 in C minor ... .. Brahms

Conductor : Harvey Phillips

Leader of the Orchestra : Julian Cummings (Associated Board Scholar)

## RECITAL

EUNICE MARINO, A.R.C.M. (Cello)

DONALD HOWICK (*New Zealand*) (Piano)

SONYA HANKE, A.R.C.M. (Exhibitioner—Australia) (Piano)

WEDNESDAY, JANUARY 4

4 PIECES for Cello and Piano :—

(a) Green bushes ... .. arr. H. Ferguson

(b) Gavotte ... .. Arne

(c) L'Agreable } ... .. Marin Marais

(d) La Provencale }

SONATA for Piano in C major, Op. 53 (*The Waldstein*) ... .. Beethoven

SONATA for Cello and Piano in F major, Op. 99 ... .. Brahms

SUITE, " Pour le Piano " ... .. Debussy

## CHORAL AND CHAMBER CONCERT

FRIDAY, MARCH 16

NUNC DIMITTIS (*Great Service*) } ... .. Byrd

LAUDIBUS IN SANCTIS ... .. Elgar

Go, song of mine ... .. Parry

There is an old belief } ... .. Vaughan Williams

My soul, there is a country }

Prayer to the Father of Heaven }

Valiant-for-truth ... .. Brahms

SONATA for Violin and Piano in D minor ... .. Bach

Mary Cadogan, A.R.C.M. Gordon Stewart

The Spirit also helpeth us ... ..

Conductor : Dr. Harold Darke

## CHAMBER CONCERTS

WEDNESDAY, JANUARY 11

PIANO TRIO in C minor, Op. 101 ... .. Brahms

Piano : Alan Rowlands

Violin : Miguel Serrano, A.R.C.M. (*Salvador*)

Cello : Diana Debes (Scholar)

PIANO SONATA No. 1 in A minor (*The Skerries*) ... .. Freda Swain

Malcolm Binns, A.R.C.M. (Associated Board Scholar)

"POÈME" for Violin and Piano	Anthony Saltmarsh, A.R.C.M.	Chausson
	Accompanist: Margaret Veal, A.R.C.M.	
PIANO SONATA	George Bell, A.R.C.M. (Scholar)	Samuel Barber
PRELUDE AND FUGUE for Organ in G minor	Lucian Nethsingha, A.R.C.M. (Ceylon)	Marcel Dupré

## WEDNESDAY, JANUARY 18

TRIO for Clarinet, Cello and Piano, Op. 11	Clarinet: Alison Marshall, A.R.C.M. Cello: Doreen Hill, A.R.C.M. Piano: Linda Milholland, A.R.C.M. (Exhibitioner)	Beethoven
THREE PIECES for Cello and Piano:—	(a) <i>Elégie</i> (b) <i>Chanson à bercer</i> (c) <i>Mélocie</i>	Fauré Schmitt Bridge
	Fleur Burry, A.R.C.M. (New Zealand) Donald Bowick (New Zealand)	
SONATA for Piano in F minor	Donald Elliott (Scholar)	Howard Ferguson
SONGS: (a) <i>Wie Melodien zieht es mir</i> (b) <i>Der Schmied</i> (c) <i>O wüsst' ich doch den Weg zurück</i> (d) <i>Vergebliches Ständchen</i>	Margaret Ellis Accompanist: Eileen Broster, A.R.C.M.	Brahms
PIANO SOLO: <i>Mephisto Waltz</i>	Neville Bower, A.R.C.M.	Liszt

## WEDNESDAY, JANUARY 25

SONATA for Violin and Piano in G major	Clive Thomas, Janet Kirkland	Brahms
QUINTET for Clarinet and Strings	Clarinet: Colin Bradbury, A.R.C.M. Violins: Brigid Ranger (Scholar—South Africa) Miguel Serrano, A.R.C.M. (Salvador) Viola: Brian Masters Cello: Eunice Marino, A.R.C.M.	Arthur Bliss
SONGS: (a) <i>Oh! quand je dors</i> (b) <i>Es muss ein Wunderbares sein</i> (c) <i>Die Lorelei</i>	Jean Knibbs, A.R.C.M. (Scholar) Accompanist: Robert Sutherland, A.R.C.M.	Liszt
DIVERTIMENTI for Flute, Oboe, Clarinet and Bassoon	Flute: Janet Alexandra, A.R.C.M. (Exhibitioner) Oboe: Douglas Heller Clarinet: Leslie Cawdrey Bassoon: Geoffrey Walker	Frank Bridge

## WEDNESDAY, FEBRUARY 1

STRING QUARTET in E flat major, K.428	Violins: Christine Harrison, A.R.C.M. Sally Tudge, A.R.C.M. Viola: Brenda Stilwell Cello: Diana Debes (Scholar)	Mozart
PIANO SOLO: <i>Variations on a Hungarian Song</i>	Linda Milholland, A.R.C.M. (Exhibitioner)	Brahms
SONATA for Cello and Piano in A major	Philip Benke, James Eastham, A.R.C.M.	Beethoven
PIANO SOLO: <i>Prelude and Fugue in A minor</i>	Ian Lake, A.R.C.M. (Scholar)	Bach-Liszt

## WEDNESDAY, FEBRUARY 8

SUITE in A minor for Flute, Strings and Continuo	Flute: Geraldine Purser, A.R.C.M. Violins: Sheila Nelson, A.R.C.M. (Associated Board Scholar) Frances Mason (Scholar) Viola: Ruth Unna, A.R.C.M. (Scholar) Cello: Hilary Sullivan Continuo: Penelope Spurrell, A.R.C.M. (Scholar)	Telemann
PIANO SOLOS: (a) <i>Prelude and Fugue in D minor (Forty-Eight, Bk. 2)</i> (b) <i>Impromptu in F sharp major</i>	Maryjo Maynier (Exhibitioner—Jamaica)	Bach Chopin
SONATA for Violin and Piano	Anthony Saltmarsh, A.R.C.M. Margaret Veal, A.R.C.M.	César Franck
PIANO SOLOS: (a) <i>La sérénade interrompue</i> (b) <i>Les sons et les parfums tournent dans l'air du soir</i> (c) <i>Ce qu'a vu le vent d'Ouest</i>	Peter Ffiorde Lutter (Scholar)	Debussy

## WEDNESDAY, FEBRUARY 15

PIANO SOLOS: (a) <i>Minuet in G minor</i> (b) <i>Prelude and Air with variations in B flat</i>	Mary Remnant, A.R.C.M.	Handel
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- STRING QUARTET in G major, op. 18 No. 2 ... .. Beethoven  
*Violins* : Julie Brett (Scholar)  
 Sheila Nelson, A.R.C.M. (Associated Board Scholar)  
*Viola* : Ruth Unna, A.R.C.M. (Scholar)  
*Cello* : Fleur Burry, A.R.C.M. (New Zealand)
- SONATA for Flute and Piano ... .. Hindemith  
 Robert Dawes  
 Barrie Cabena, A.R.C.M. (Australia)
- PIANO SOLOS : (a) Nocturne in E minor ... .. John Field  
 (b) Barcarolle ... .. Chopin  
 Andrew Bohman, A.R.C.M. (Exhibitioner)

## WEDNESDAY, FEBRUARY 22

- STRING QUARTET in C major, K.465 ... .. Mozart  
*Violins* : Mary Cadogan, A.R.C.M.  
 Barry Wilde (Scholar)  
*Viola* : Carlo Martelli, A.R.C.M. (Scholar)  
*Cello* : Eunice Marino, A.R.C.M.
- CELLO SOLOS : (a) Allegretto grazioso ... .. Schubert arr. Cassado  
 (b) Nana ... .. de Falla  
 (c) El pino moruno } ... .. transr. Maréchal  
 Michael Hayward  
 Accompanist : Linda Milholland, A.R.C.M. (Exhibitioner)
- SONATA for Clarinet and Piano ... .. Herbert Howells  
 Colin Parr (Associated Board Scholar)  
 Colin Crabe, A.R.C.M.
- HUNGARIAN DANCES for Violin and Piano ... .. Brahms-Joachim  
 (a) No. 1 in G minor  
 (b) No. 3 in F major  
 (c) No. 4 in B minor  
 Norma Jones (Scholar)  
 Accompanist : Janet Kirkland

## WEDNESDAY, FEBRUARY 29

- PIANO SOLOS : (a) Prelude and Fugue in E minor (48, Bk. 1) } ... .. Bach  
 (b) Prelude and Fugue in E major (48, Bk. 11)  
 Jane Hopcraft, A.R.C.M. (Kenya)
- SONATA for Violin and Piano in G major ... .. Brahms  
 Gillian Radcliffe (Scholar)  
 Penelope Spurrell, A.R.C.M. (Scholar)
- SONGS : (a) Arise, ye subterranean winds ... .. Purcell  
 (b) The owl is abroad  
 (c) Mad Tom }  
 Eric Stannard, A.R.C.M. (Scholar)  
 Accompanist : Margaret Veal, A.R.C.M.
- TRIO for Clarinet, Cello and Piano ... .. Brahms  
*Clarinet* : Alison Marshall, A.R.C.M.  
*Cello* : Jennifer Ward Clarke, A.R.C.M.  
*Piano* : Sally Seddon, A.R.C.M. (Scholar)

## WEDNESDAY, MARCH 7

- FANTASIA for Piano Duet in F minor ... .. Schubert  
 Hilary Dewar, A.R.C.M. Joan Beasley, A.R.C.M.
- SONGS : (a) Crabbed age and youth } ... .. Purry  
 (b) Through the ivory gate  
 (c) Love is a bable }  
 Lesley Reid  
 Accompanist : Margaret Veal, A.R.C.M.
- PHANTASY QUARTET for Piano and Strings (In one movement) ... .. Frank Bridge  
*Piano* : Margaret Nees, A.R.C.M. (Associated Board Scholar)  
*Violin* : Patricia Marshall, A.R.C.M. (Scholar)  
*Viola* : Michael Bowie  
*Cello* : Dorie Furth (Scholar)
- SONATA for Clarinet and Piano ... .. Hindemith  
 Gerald Bodmer (Scholar)  
 Malcolm Binns, A.R.C.M. (Associated Board Scholar)
- TZIGANE for Violin and Piano ... .. Ravel  
 Brigid Ranger (Scholar—South Africa)  
 Sally Blacking, A.R.C.M.

## WEDNESDAY, MARCH 14

- CONTRAPUNCTI I, V, IX, XI from *The Art of Fugue* ... .. Bach  
*Violins* : Mary Cadogan, A.R.C.M.  
 Joy Marflitt, A.R.C.M. (Scholar)  
*Viola* : John Marshall, A.R.C.M.  
*Cello* : Fleur Burry, A.R.C.M. (New Zealand)
- SONGS : (a) In stiller Nacht ... .. Brahms  
 (b) Immer leiser wird mein Schlummer  
 (c) Von ewiger Liebe }  
 Pamela Jennings, A.R.C.M.  
 Accompanist : James Eastham, A.R.C.M.
- DUO for Violin and Piano, Op. 162 ... .. Schubert  
 Basil Smart  
 Thomas Gilhooly, A.R.C.M. (Exhibitioner)
- THREE NOCTURNES for Clarinet and Piano ... .. Ian Hamilton  
 Colin Bradbury, A.R.C.M.  
 Robert Sutherland, A.R.C.M.
- SUITE, "Pour le Piano" ... .. Debussy  
 Donald Twiner, A.R.C.M.



## PLAIN JANE

George Surbiton	...	...	...	...	...	...	...	...	Eric Garrett
Winnie (his wife)	...	...	...	...	...	...	...	...	Pamela Jennings
Jane (their daughter)	...	...	...	...	...	...	...	...	Valerie Tams
The Reverend Frederick Tate	...	...	...	...	...	...	...	...	Jack Chorley
Hester (a maid)	...	...	...	...	...	...	...	...	Sylvia Hunter
2nd maid	...	...	...	...	...	...	...	...	Sylvia Franklin

Scene : The Dining Room of the Surbitons. Time : Breakfast time in the '20s.

Conducted by : Richard Austin

Pianists : Courtney Kenny, Frank Shipway

Producer : Margaret Rubel

Scenery designed and painted by Stanley Morris and built by Peter Collier

Ladies costumes designed and made by Dorothea Wallace

Stage Manager : Anne Newton

Production Manager : Pauline Elliott

## JUNIOR EXHIBITIONERS' CONCERT

SATURDAY, MARCH 24

PIANOFORTE SOLO : Praeludium	...	...	...	...	...	...	...	...	Grieg
	...	...	...	...	...	...	...	...	Leslie Phillips
PIANOFORTE SOLO : Two-Part Invention in B flat	...	...	...	...	...	...	...	...	Bach
	...	...	...	...	...	...	...	...	Hilary Ince
VIOLIN SOLO : Sonata in E major	...	...	...	...	...	...	...	...	Handel
	...	...	...	...	...	...	...	...	Donald Macdonald
ORGAN SOLO : The St. Anne Fugue in E flat	...	...	...	...	...	...	...	...	Bach
	...	...	...	...	...	...	...	...	Albert Angier
VIOLIN SOLO : Adagio from Concerto in A minor	...	...	...	...	...	...	...	...	Rode
	...	...	...	...	...	...	...	...	Marion Forsyth
PIANOFORTE SOLO : Study in C sharp minor	...	...	...	...	...	...	...	...	Chopin
	...	...	...	...	...	...	...	...	Elizabeth Duce
CELLO SOLO : Concerto in G major	...	...	...	...	...	...	...	...	Goltermann
	...	...	...	...	...	...	...	...	Joan McKeown
PIANOFORTE SOLO : Rondo all' Ungherese	...	...	...	...	...	...	...	...	Haydn
	...	...	...	...	...	...	...	...	Felicity Sawyer
VIOLIN SOLO : Sonata in A major	...	...	...	...	...	...	...	...	Handel
	...	...	...	...	...	...	...	...	Richard Clare
PIANOFORTE SOLO : Jeux d'eau	...	...	...	...	...	...	...	...	Ravel
	...	...	...	...	...	...	...	...	Dorothy Anderson
VIOLIN SONATA in F major (1st movement)	...	...	...	...	...	...	...	...	Beethoven
	...	...	...	...	...	...	...	...	Michael McMenemy.
	...	...	...	...	...	...	...	...	Anthea Nield.

The Director has approved the following Awards :

## SCHOLARSHIPS—1956/59

Baldwin, Wendy	...	...	...	Singing
Busch, Nicholas W.	...	...	...	Horn
Camden, Anthony J.	...	...	...	Oboe
Druce, Robert D.	...	...	...	Composition and Violin
Dunn, Napier	...	...	...	Horn
Elliott, Jillian	...	...	...	Violin
Fisher, Roger A.	...	...	...	Organ
Francis, Sarah J.	...	...	...	Oboe
Knussen, Sylvia M.	...	...	...	'Cello
Lumsden, Ronald	...	...	...	Piano
Marjoram, Keith	...	...	...	Double Bass
Peri, William	...	...	...	Violin
Rees, Gaynor A.	...	...	...	Singing
Rowlands, David A.	...	...	...	Piano
Steel, Gillian R.	...	...	...	'Cello
Westlake, Donald	...	...	...	Clarinet
Wise, Denis A.	...	...	...	Trombone

## EXHIBITIONS 1956/57

Blake, Rosemary A.	...	...	...	Piano
Cooper, Doreen Audrey	...	...	...	Piano
Duffus, S. Marilyn	...	...	...	Singing
Duro, Stephen H.	...	...	...	Organ
Duraisamy, Satkunasathie	...	...	...	Piano
Hadcock, Jacqueline	...	...	...	Singing
Holford, Sylvia M.	...	...	...	Piano
Jones, Norma	...	...	...	Violin
Munro, Clive	...	...	...	Clarinet
Roberts, J. Bransby	...	...	...	Violin
Schramm, Kathryn	...	...	...	Piano
Steele, Ann V.	...	...	...	Singing
Stillwell, Brenda C.	...	...	...	Viola
Sullivan, Hilary R.	...	...	...	'Cello
Taylor, Jeannette M.	...	...	...	Singing
Watchorn, Rita	...	...	...	Singing
Wolton, John D.	...	...	...	Piano

## NEW ENTRIES—SUMMER TERM, 1956

Marson, John (Derby)  
Pieters, Joan (Rondebosch (S.A.))

Tan, Siew (Singapore)  
Willmore, Alan (Melbourne)

## RE-ENTRY

Martin, Michael (Bude)

## TERM DATES FOR 1956

Summer	...	...	April 23 to July 14
Christmas	...	...	September 17 to December 8



## A.R.C.M. EXAMINATION, 1956

## APRIL

The following R.C.M. Students were successful

## SECTION I.

## PIANOFORTE (Performing)—

- \*Dackers, Evelyn
- Duraisamy, Satkunasothie
- English, Gillian Mary
- \*Mavo, Graham Lionel
- Miltholland, Mary Linda
- \*Stillwell, Brenda Christine

## SECTION II.

## PIANOFORTE (Teaching)—

- Biggin, Kathleen Nellie
- Boote, Ronald William
- \*Charlwood, Allan Stanley
- Cooper, Anne Margaret
- Evans, Brenda Anne
- \*Favell, Neville Walter
- Jensen, Maureen Nellie
- Jones, Doreen Lilian
- Kendrick, Monica Ann
- Kennington, Joan Oliver
- Latham, Jean Isobel
- Scarfe, Carmen Alice
- Spinney, Patricia June
- \*Stillwell, Brenda Christine
- Taylor, Valerie Mildred
- Byrom
- Walker, Ruth MacMillan

## SECTION III.

## PIANOFORTE (Accompaniment)—

Eastham, James

## SECTION IV.

## ORGAN (Performing)

Fisher, Roger Anthony

## SECTION VI. STRINGED

## INSTRUMENTS (Teaching)—

## Violin—

- Radcliffe, Gillian Henriette
- Thomas, Clive
- Young, Enid Gorton

## Viola—

- \*Booth, Jill
- \*Smyth, Alan Owen

## Violoncello—

- \*Debes, Diana Lesley
- Fraser Munn, Ishbel Elizabeth
- \*Hayward, Michael G. L.

## SECTION VIII. WIND INSTRUMENTS (Performing)—

## Oboe—

Heffer, Douglas Barnett

Schramm, Kathryn

## Clarinet—

Bodmer, Gerald Ernest

## Horn—

Eastham, James

Young, Robert Geoffrey

## SECTION IX.

## SINGING (Performing)—

- Franklin, Sylvia
- Jotisalikara, Puengchit
- Taylor, Jeannette Mabel
- Wright, Marjorie Winifred

## SECTION XIII.

## SCHOOL MUSIC (Teaching)—

\*Eastham, James

\* Pass in Optional Written Work

## UNION JUBILEE "AT HOME"

The Annual "At Home" on June 15 will draw, it is hoped, a record attendance of Old Collegians. Responsibility for the entertainment has been placed in the excellent hands of Ralph Nicholson, who can be assured of the loyal support of any of us on whom he may call, and we can trust him not "to play second fiddle" to any of our past authors.

## THE CHRISTMAS TERM NUMBER

The Editor would like to make the next number as far as possible an all-Student effort. A certain amount of material has been received but not enough of quality, as yet, to justify this aim. Will any Student with a contribution, be it serious or flippant, please submit it to the Editor by the end of this term—and no later. If the material justifies this end, then you may say that the next number will be "well and truly all your own."

## EXTRA COPIES

Would readers please bear in mind that additional copies of this and all other issues may be obtained for their friends if they will but send half-a-crown (as near as matters the cost of production and postage) to the Hon. Secretary Union or the Hon. Secretary Magazine for each extra copy required. This may very well be a good way of increasing our membership, whilst the wider circulation of our journal should be all to the good.

## BACH AT BRIGHTON

Five of the competitors in the eighth World Accordion Championship, held recently at the Dome, Brighton, chose Bach for their show-pieces. A special correspondent reported that Bach "sounds different (sic) this way."

That would seem to be all accordion to your taste.

## ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

President : SIR ERNEST BULLOCK.

Hon. Secretary : MISS PHYLLIS CAREY FOSTER.

Assistant Hon. Secretary : MRS. MORTIMER HARRIS.

Hon. Treasurer : MR. HARRY STUBBS.

Editor of R.C.M. Magazine : MR. EDWIN BENBOW.

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund : MISS URSULA GALE.

Hon. Auditors : MR. EDWIN BENBOW and DR. W. S. LLOYD WEBBER.

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MISS DOROTHEA ASPINALL  
MR. RALPH NICHOLSON  
MR. ARTHUR ALEXANDER  
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MISS DIANA McVEAGH  
MISS VERONICA MANSFIELD  
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MISS PHOEBE WALTERS

The Society consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, and an Annual General Meeting in the Autumn Term.

The Subscription for present pupils of the College is 8s. 6d. per annum. All past pupils and others pay 10s. 6d. per annum, except Members residing outside the British Isles, who will pay 7s. 6d. The financial year commences on September 1.

The Union Office (Room 45) is open for business and enquiries on Tuesday and Friday afternoons from 2 p.m. to 4 p.m.

The R.C.M. Magazine (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A Loan Fund is available for the benefit of Union Members only.

## THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

*"The letter killeth, but the Spirit giveth life."*

Editor : MR. EDWIN BENBOW.

Hon. Secretary : MISS DIANA McVEAGH.

### Committee :

MR. ANDREW BOHMAN  
MR. GRAHAM CARRITT  
MISS JOAN CHISSELL  
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The R.C.M. Magazine, issued once a term, is included in the annual subscription for membership of the Union. Subscribers to the Magazine alone will pay 7s. 6d. a year, post free ; single copies, 2s. 6d. each. Address : R.C.M. Union Office, Royal College of Music, Prince Consort Road, London, S.W. 7.



## PROVISIONAL CONCERT FIXTURES

SUMMER TERM, 1956

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any concert, *even without notice*.

## First Week

WEDNESDAY, APRIL 25, at 5.30  
Recital

## Second Week

WEDNESDAY, MAY 2, at 5.30  
Chamber Concert

FRIDAY, MAY 4, at 5.30  
Crees Lecture

## Third Week

WEDNESDAY, May 9, at 5.30  
Chamber Concert

FRIDAY, MAY 11, at 5.30  
Crees Lecture

## Fourth Week

WEDNESDAY, MAY 16, at 5.30  
Chamber Concert

FRIDAY, MAY 18, at 5.30  
Crees Lecture

## Fifth Week

TUESDAY, MAY 22, at 5.30  
Second Orchestra

WEDNESDAY, MAY 23, at 5.30  
Chamber Concert

## Sixth Week

WEDNESDAY, MAY 30, at 5.30  
Chamber Concert

THURSDAY, MAY 31, at 5.30  
First Orchestra

## Seventh Week

WEDNESDAY, JUNE 6, at 5.30  
Chamber Concert

## Eighth Week

WEDNESDAY, JUNE 13, at 5.30  
Chamber Concert

## Ninth Week

*WEDNESDAY, JUNE 20	} Opera with Orchestra
*THURSDAY, JUNE 21	
*FRIDAY, JUNE 22	

## Tenth Week

WEDNESDAY, JUNE 27, at 5.30  
Chamber Concert

FRIDAY, JUNE 29, at 5.30  
Choral and Chamber Concert

## Eleventh Week

TUESDAY, JULY 3, at 5.30  
Second Orchestra

WEDNESDAY, JULY 4, at 5.30  
Chamber Concert

## Twelfth Week

WEDNESDAY, JULY 11, at 5.30  
Chamber Concert

THURSDAY, JULY 12, at 5.30  
First Orchestra

FRIDAY, JULY 13, at 5.30  
Drama]

Admission is free to all performances, but tickets will be required for the dates marked \*. A limited number of tickets will be available on application for ONE ONLY of these three performances. It is regretted that subscribers' current tickets cannot give admission, but every attempt will be made to enable subscribers to be present if application is made early enough.